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GEORGE ORWELL

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MAXIMUM ROCK'N'ROLL
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RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

AGNOSTIC FRONT-UNITED BLOOD-EP
APOSTLES-BLOW IT UP...-EP
APPENDIX-HUORA-EP
ARROGANTA AGITATORRER-ARROGANS-EP
BACK FROM THE GRAVE VOL 1&2-LP V/A
CHEETAH CHROME MF/I REFUSE IT-TP
D.Y.S.-BROTHERHOOD-EP
ELECTRIC DEADS-TIME BOMB-EP
JERRY'S KIDS-IS THIS MY WORLD?-LP
KADAVRES-LP
KEINE EXPERIMENTE-LP V/A
MISFITS-EARTH A.D.-LP
MOURNING NOISE-DAWN OF THE DEAD-EP
NIKOTEENS-ALOAH OEHH-LP
OPPRESSED-WORK TOGETHER-45
RAZOR BLADES/FLERE DODE PANSERE-EP (split)
S.S. KIDS-CHEMICAL WAR-EP
UNDERAGE-AFRI CAN-EP
UNITED MUTATION-FUGITIVE FAMILY-EP
WUNDERBACH-PARIS/LONDRES-EP

Jello Biafra

ALL CARMEN MIRANDA
UNITED MUTATION-EP
ANTI-SECT-IN DARKNESS...-LP
PORCELAIN FOREHEAD-EP/SLUGLORDS-EP
ALL M.I.A.
SAVAGE BELIEFS-EP
BIRTHDAY PARTY-MUTINY-EP
ANTI-CIMEX-RAPED ASS-EP
SACRED COWBOYS-BANGKOK-45
½ JAPANESE-SING NO EVIL-LP
CITY X-NEW EP/PATRIOTS-EP
FREEZE-LP/YOUTH BRIGADE-LP
YOUTH KORPS-TP
MILKSHAKES-MILKSHAKES IV-LP
CHOSEN FEW-LP V/A/SONICS-GOING HOME
TSOL-DEMO-TP
ALL PEGGIO PUNX
HONEYMOON IN GREEN-ACROBATICS-45
ANGRY RED PLANET-EP/HUMAN SUFFERAGE-EP
OFFENDERS-LP/TAMPERE SS-EP

Pushead

ZYKLOME A/MORAL DEMOLITION-EP (split)
SLAM-1945-TP
WAR OF DESTRUCTION-EP
INFERNO-TOD & WAHNSINN-LP
APOSTLES-RISING FROM THE ASHES-EP
ANTI-SECT-IN DARKNESS..LP
UPRIGHT CITIZENS-New LP
KLOAK STANK-SWEDISH COMP-TP V/A
EMPTY SKULLS-TP V/A
7 SECONDS-UNITED-LP
VORKRIEGSPHASE-AUF IN DEN TOD-LP
RAZOR BLADES/FLERE DADE PANSERE-EP (split)
MISFITS-WOLFSBLOOD-EP
TAMPERE SS-SOTAA-EP
TERVEET KADET-VERTA-EP
DEPRESSION-EP
BLITZKREIG-COMPLETE DISARMAMENT-LP
SECOND TIME AROUND-TP V/A
ROSEMARY'S BABIES-BLOOD LUST-EP
SOMETHING TO BELIEVE IN-LP V/A

Ruth Schwartz

ANTI SECT-IN DARKNESS-LP
AGENT ORANGE-WHEN YOU LEAST EXPECT IT-EP
APPENDIX-HUORA-EP
BASTARDS-INSANE WORLD-LP
BUTTHOLE SURFERS-EP
CHEETAH CHROME/I REFUSE IT-TP
CRUCIFIX-DEHUMINAZATION-LP
DESTRUCTORS-CRY HAVOC-EP
DEEP WOUND-DEEP WOUND-EP
JERRY'S KIDS-IS THIS MY WORLD-LP
HOUSE OF COMMONS-PATRIOT-EP
PARIAH-YOUTHS OF AGE-LP
NICE 'N' LOUD-EP-V/A.
SLUGLORDS-S.F.-EP
SAVAGE BELIEFS-THE MORAL EFFICIENCY OF..-EP
UNITED MUTATION-EP
VIBRATORS-MX AMERICA-45
WE GOT POWER-PARTY OR GO HOME-LP
WIPERS-OVER THE EDGE-LP
YARD TRAUMA-NO CONCLUSIONS-45

Steve Spinali

AGENT ORANGE-WHEN YOU LEAST EXPECT IT-EP
ANTISECT-IN DARKNESS, THERE IS NO CHOICE-EP
CONFLICT-SERENADE IS DEAD-EP
DECLINO-EP
DEEP WOUND-EP
DICKIES-RAWHIDE-TP
EXPLOITED-LET"S START A WAR-LP
FREEZE-LAND OF THE LOST-LP
HAGAR THE WOMB-THE WORD OF THE WOMB-EP
JERRY"S KIDS-IS THIS MY WORLD-LP
MISFITS-EARTH A.D.-EP
REALITY CONTROL-REPRODUCTION OF HATE-EP
RIISTETYT-SKITSOFRENIA-LP
SAVAGE BELIEFS-MORAL EFFICIENCY OF.....-EP
TOY DOLLS-ALFIE FROM THE BRONX-45
UNDERAGE-AFRI CANI-EP
UNITED MUTATION-EP
V.A.-NICE 'N' LOUD-EP
VORKRIEGSPHASE-SHCEISS KRIEG-EP
WIPERS-OVER THE EDGE-LP

Tim Yohannan

ACTIVES-BURN IT DOWN-LP
ANTISECT-IN DARKNESS...LP
AGENT 86-PROTECT THE EARTH-EP
BARRICADED SUSPECTS-LP V/A
CHEETAH CHROME MF/I REFUSE IT-TP
DEATH ROW-TP/HOUSE OF COMMONS-EP
JERRY'S KIDS-IS THIS MY WORLD?-LP
JERRY'S KIDZ-THIS IS ALBUQUERQUE-EP
HUMAN SUFFERAGE-EP/MISFITS-EARTH..-EP
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RAZOR BLADES/FLERE DODE PANSERE-EP
RIISTETYT-SKITSOFRENIA-LP
SHOTGUN SOLUTION-SHOTGUN-EP
UNITED MUTATION-EP/USA TODAY-TP
WOPS-NERVOUS BREAKDOWN-TP
WIPERS-OVER THE EDGE-LP
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WJRH EASTON PA 90.5FM Call Sta
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONYBROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WMUC COLLEGE PK MD 88.1FM SUN 6PM
WKDU PHILA PA 91.7FM FRI Midn
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
CFMU HAMILTON ONT 93.3FM Call Sta
WRUB BUFFALO NY 640AM FRI Midn
KFAI MPLS MN 90.3FM SAT 7PM
KHSU ARCATA CA 91.5FM SAT 10PM
WCSB CLEVELAND OH 89.3FM Call Sta
KCMU SEATTLE WA 90.5FM FRI Midn
WBGU BOWLING GREEN OH 88.1FM MON Midn
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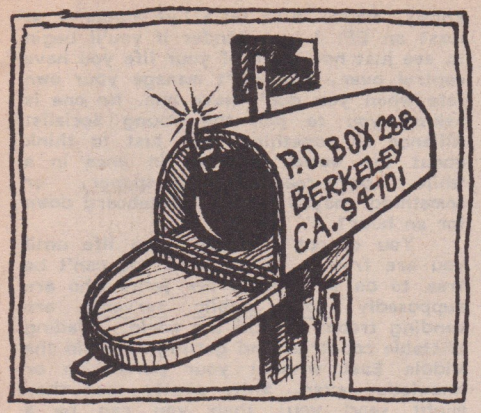


GIVE PEACE A CHANCE

Hi MRR,

It was 90° out, the sun wasburning hard, we were all thirsty, but the lines at the water fountains seemed like lines to movie theaters. It was totally overcrowded, about 5000 people, but there should have been thousands more. Everyone there was different in their own way, but they all had one common interest...PEACE. All those people want to go on living and want to change what's going on in those multi-storied concrete nuildings.

It was my first peace march, but definitely not my last. I feel I should take time out of my life to try to preserve everyones--try to make a better world to live in. It was my share.

I was surprised to see a large number of punks there. Some friends of mine brought a banner reading "Punks For Peace", "No Nuclear War" with a happy face on it, with a mohawk. They let me march with them, and many people took pictures and filmed us. I feel the punks were accomplishing 2 things that day: First was our part in protesting the placement of the Euromisslies, and wanting peace in the world. Second was the fact that a lot people saw us punks with a peace banner. In the media punks are always labeled as being violent and self-destructive, and yet here we were at a peace rally, which showed a lot of people that what they see and read is not always true.

There were a lot of senior citizens there, which I was happy about, and they were applauding us as we walked by. It gave me a great feeling inside, and I'm sure the others I was with felt the same way. Here I am walking down the street with green hair and tattoos, looking like a freak, but the other people there didn't view us as ugly weirdos. They just saw us as people spending our time with them, enjoying ourselves, taking time out for a common goal.

I hope more people would find the time to attend these types of marches, just to see what they are like. I think a lot of people would find that they would enjoy themselves too, and maybe learn a few things at the same time. I think it's a great way for people to have better feelings about themselves, and get things accomplished too.

Thanks for listening,

Drew, AMERICA'S HARDCORE

IMAGINATION RULES

Dear Mrr,

Lately I've been hanging things up around my city in the area where punks will see them. IT'S HAD AN EFFECT. Someone hung up some "zzz Nazis are boring" posters they made in the same area. And there's other graffiti. So now I've started writing to punks and ask them to write to punks in my city and I hang their letters up on the street. I mean it, 13th Ave. here is becoming a magazine!

I'd like to give an address to have some people send me stuff to hang up, but I'm gonna move soon so my address would be invalid. BUT, I'm going to a city with a bigger scene where I hope to do the same. Soon, this will have gone on in 2 cities. Wouldn't it be nice if something constructive, interesting, fun, thought-provoking like this became cool. I mean, all you local zine editors, when you're between issues, why not write down some shit, make 5 copies, and hang 'em up? You know they will be seen. All the rest of you who are looking for something to do--here's your chance.

Mr. Frigid Claim

P.S. Wouldn't it be cool if ¼ of a flyer announced a show, and the rest of the space had some sort of info on it? (I'd think maybe the promoter wasn't a rip-off if he had flyers like that).

P.P.S. WHAT IF it became a standard fixture in all scenes for punks attending a show to drop off letters at the door, which would be taken by the band and thrown out at the audience in the next city they go to. Wouldn't that be unity, easy, possible? Can it happen? Ask the people who are in the position to do it--BANDS and PROMOTERS!

WAKE UP TO VIOLINS

Dear MRR,

Your last issue was very good. It's really too bad that people keep criticizing your political or serious approach to punk. It keeps reminding me of when Nero fiddled while Rome burned. I really can't understand why those people are so intent on making punk nothing but a musical fad when it could be so much more. As the world is today, people can not afford to be apolitical. That's what our leaders want. They want the masses to remain happy and content while they do what they want.

When you have two superpowers bent on taking what they want and trying to beat the other while threatening the world with annihilation in the process, how can people just sit back and do nothing? If something does not jar people into action soon, this world will cease to exist. That's where I think punk comes in and your magazine comes in. Something has to make the youth of today's world wake up. We, the young people of the world, are the future. It's our future that they are threatening. It's going to be up to us to take some kind of action. The older generations are pretty much already lost in the conformity of today's society. We will have to be the ones who have to have open minds and hearts and listen to alternatives. Sure, we can make as much an impression on the older generations as we can. (The way we look and think does that in a sense.) But I think the focus should be on the youth of today who are not yet fully-conformed to life's everyday procedure.

If you look at today's headlines you can see we are headed toward world war. The Soviet Union and the United States each continue to gobble up parts of the world and put them under their influence. Each one tries to beat the other to a different country. For example, Central America, Granada, the mid-east. Each little invasion or "rescue mission" is just another step toward world war where an actual confrontation between the U.S. and Russia will take place and the whole world will pay the price.

As the U.S. tries to avoid being (and condemning)like the Soviet Union, the more it becomes like the Soviet Union. Sure, granted now, the U.S. is a much better place to live, but how much longer? Take for example the press coverage on the Grenada invasion or how Reagan is having all of his aides take lie detector tests to stop leaks to the press. They don't want us to hear the truth and what punk bands do is expose this. "Tell us the truth!" like the SHAM 69 song says.

That's why I feel punk is very important. The problem it faces now is stagnation. Bands will have to create new ways to get what they want to say across without getting caught in a rut. They will have to keep the listener's attention and make them want to hear. That's a challenge they will have to meet if punk as a movement wants to continue.

It's very easy to go through a newspaper today and not even be affected by what you read, because everything is laid-out perfectly and it's exactly the same way the next day. That's why we need fanzines and art alternatives: to break that monotony; the monotony of everyday life written in black and white everyday in today's newspaper. That's why your fanzine is so important.

We can't afford to sit back too much longer. It really amazes me how much people can take and not break. I think sometime soon, however, they are gonna break. I just hope it's not too late.

John Jankowski
4134 N. Monitor
Chicago, IL 60634

Dear MRR,

In his review of my band's first gig (NY R.A.R., June '83), Lyle Hysen got our name wrong: RING OF FIRE, not RING OF GLORY. The source of confusion is our friend's band, THIS WAY TO GLORY, who started around the same time.

Next, the death of the NY B.Y.O.--the cause of death: apathy, schism, the tendency of meetings to turn into the showcase for someone's ego trip, popularity contests, personal grudges, etc, etc. It was a great thing while it lasted though. Every Sunday for several months,, a large part of the NYHC scene gathered together and actually talked. It was definitely an unusual thing to see a room full of 50 punks sitting around to do something for the scene.

Also, there was the Guildersleeves boycott, which has been attacked by Jack Rabid in both his column in MRR and in his own zine, Big Takeover, as being destructive to the NY scene. What did we accomplish? We got the promoter doing all the major HC shows to change his policies in a major way--to permit people to go in & out during the shows, to permit people under 19 (a good half the scene, which Rabid seems to have forgotten) to go to shows, and finally, to fire a bouncer who was notorious for hassling punks. It is certainly true that Alexander Hammer Productions (run by fat 30-year old Heavy Metaloids in Lacoste shirts) stopped doing shows a couple of months later, but to me all that proves is that what we said in the BYO newsletter was true: that doing shows is too important to be left to promoters whose only interest in our music is to make a buck. Anyone with this motivation will obviously book only the surest things, and quit as soon as there's a chance he might lose money. Which is exactly what Hammer did.

Also, I think it's pretty interesting that in his extensive discussions of the situation, Jack Rabid never managed to mention that he was employed by Alexander Hammer as a D.J. at their Guildersleeves shows. Interesting, huh?

I think it's a pretty sad thing when we are told, that in essence, our music will only survive if it's profitable--I wonder if he (Jack) ever listens to the lyrics? I am amazed that we are told to accept this contradiction between ideals and realities as the natural order of things. Mr. Rabid seems to advise a John Crawford policy of "Don't make waves and maybe they won't fuck with us". I think it's pretty lame.

Anyway, the B.Y.O. did manage to put on one show, which was definitely a

mixed success--it was poorly planned and publicized (I know I was responsible), and a girl (Polly) got stabbed outside the club, forcing us to shut down early. The club (SIN) was very worried about doing the show, due to the police harassment mentioned in MRR #10, but they did come through, and I want to thank them, as well as the bands who played: DEATH BEFORE DISHONOR, RING OF FIRE, The MOB, and CORROSION OF CONFORMITY. NO LABELS, and NY's CAVITY CREEPS were unable to play because of shutting down early. Special thanks to C.O.C. and NO LABELS, who came all the way from North Carolina, and were really cool. The MOB, on the other hand, demonstrated why they're called that-- their arrogance and "Rolling Stones" attitude was amazing to see.

So, B.Y.O. did die indeed after that-- in response to Jack Rabid's criticisms, I'd like to quote MINOR THREAT:

"At least I'm fucking trying-
What the fuck have you done?"

Sorry this is so long and rambling--it should have been written a long time ago, and I had a lot to say.
Live cheap or die! John Wendel/ 225 W 100th St/ NYC

Bands who read MRR,

Hi, Tufty here from TOXIC REASONS. I'm in the process of compiling data on how bad or good different record distributors are in paying bands what they are owed. So, if you'll send information to me about your band's experiences, positive and negative, I'll be able to compile those statistics. They will then be printed here in MRR as part of my Tufty's Autopsy Report, which hopefully will help bands in dealing with various distributors, and may help make those with poorer reputations be more responsive to the independent labels. Write me c/o MRR. Thanks, Tufty.

WHAT ABOUT GRENADA?

Howzit!

Usually I come away from Tim Y's articles laughing; paranoia and a lack of cold facts to substantiate off-the-wall statements run rampant through his harangues. His clear analysis of the Grenada bombasity, however, was excellent. It is quite scary indeed when punks apathetically allow "our" administration to overthrow anothers. (And this allowance would include the acceptance of partial or misleading information the media presents to us as news).

Some added info: In the latter part of 1982, the World Bank described the leftist regime of Grenada as a remarkable success story of rising economic strength. The surrounding Carribean, mainly conservative or dictator states, fearing the threat of a healthy left wing state amidst them (especially since their own economies are facing enormous loan debts , economic decline, and stagnation), complained bitterly to the U.S. and attempted to expel Grenada from CARICOM (the regional economic and political association) for not having a "parliamentary democracy." (See South Magazine of Developing Countries, Feb '83).

I was disgusted not only with other punks, but myself, for lacking organization and thought- actions with which to mobilize dissatisfaction. Besides the humane aspect this would have been the perfect chance to demonstrate a true "band together and fuck the system". Instead of talking about it, when a real opportunity of obvious U.S. aggression presents itself, we should act on it.

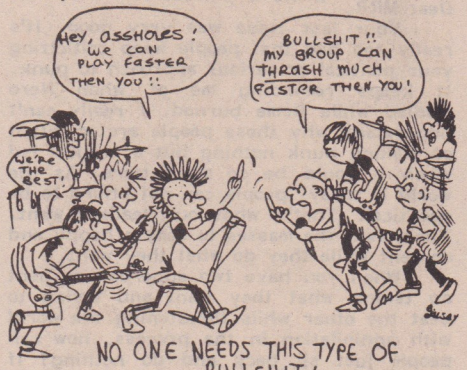
Now, what about Nicaragua...?
Rosetta Tarantino for Thrash & Tool zine/ 87-168 Mamoalii Pl/ Maili HI 96792.

DON'T GIVE UP!

Dear MRR etc.,

Instead of bitching about anything and everything and trying to overthrow the govt., I'd like to say that if we practice what we preach, and knock off the stupid prejudiced and sexist attitudes and the social cliquishness, we might be taken seriously and as a force to be reckoned with. INDIVIDUALITY. Sounds kinda strange, huh? I'll never be a "punk"; I'm an individual that listens to punk.

Second of all, a word of encouragement for those of you who might feel like giving up cos of a lack of friends, pressure from peers, or whatever. Don't!! No matter how fucked "punk rock" can be, it'll never be half as bad as your average brainless, hateful, sexist shithead stoners that try to squash you out for being different. I overcame that shit, in high school, even from the "punk rockers", and now my ideas and thoughts are more enforced than ever. I'm writing lots of letters to people and getting stuff published. I feel good and I'm not giving up, despite how alone I feel sometimes. Don't give up.
Brian Walsby/ 3036 N Arlington/ Simi Valley, CA 93063.


Hey, ASSHOLES! We can play FASTER THEN YOU!!
BULLSHIT!! MY GROUP CAN THRASH MUCH FASTER THEN YOU!
We're the best!
NO ONE NEEDS THIS TYPE OF BULLSHIT!
ONCE WE OVERCOME THIS SHIT, WE CAN TURN OUR ATTENTION TO IMPORTANT THINGS!

P.S. I draw a lot of stuff, and I'd like to draw logos, comics, or portraits of groups for anyone that writes me. Just request something, send a stamp, and I promise I'll draw whatever it is the same day and mail it out. Also, anybody with transportation who lives in the Simi or the Valley and wants to form a band (I play drums), don't hesitate to write.

GO DIE (FOR AMERICA?)

Dear MRR,

First, let me say that the mag is great-- any publication that covers music, social issues, and inspires as much controversy as yours does has got to be doin' it right.

On to the subject of this letter. the U.S. government decided that Grenada's government was "endangering the lives of 100 American citizens, and had a few too many complaints from the neighbors", so the government had to go. So we did what has come naturally to others in the world these days, and invaded, took right over. 100 troops, with reinforcements on the way. We also decided not to bow to "insidious cowards, terrorists", by sending another 1000 Marines to Beirut to get their asses blown off in the name of "peacekeeping force". Freedom and all that.

I guess with all this shit going down I thought it would be a good idea to ask all of you anti-political "havin' fun" punks if you finally see just what the fuck this mag and a hell of a lot of other people have been saying? Shit, maybe the F.U.'S should go play a U.S.O. show in Lebanon for morale, and to prove that "America Rules". I bet it would be a gas; who knows, maybe even do a live album or at least an EP! I just wonder if you'll begin to see just how much of your life you have control over. You can't manage your own fate when you don't have one. No one is asking you to join the Young Socialist Alliance or something, but just to think about the world you live in once in a while, or read a newspaper. or something--maybe put the skateboard down for an hour?

You cannot live your own life until you are free to do so. And you can't be free to do so when a few jerks who are supposedly your public servants are sending troops around the world, invading unstable countries and getting killed in the Middle East without your permission or knowledge even. Shit, pretty soon they might send you; then you can be a skinhead and get paid for it. You might even get to die, because they thought it was a good idea or better way to serve you. Sorry, I don't think I'm being extreme or naive. Some of you didn't react to this shit because Beirut was "just one of those terrible things that happen". I'll bet some of you even reacted by saying something like "Man, we outta send some troops and really kick ass on those Arab motherfuckers". Remember: "America Rules". How can we be wrong? I don't know, ask the dead or their families. It's nice to be really free, isn't it? Ask Gerry Hannah or Fred Hampton. So any of you righteous punks who believe in "No Future" should just join any branch of the armed forces. They'll insure it!

So think about it, claim your life and fight for it or just fuckin forget about it and lose your right to it. Stop ragging the bands like MDC, CLITBOYS, DK'S, DICKS, who are concerned for you as well as themselves and are trying to present information and alternatives to nihilism and the NY Times. Thom Jurek/ 313 Pauline/ Ann Arbor, MI 48103.

SAVE THE ROCKS

Dear MRR,

Good evening or whatever time you may read this. I must congradulate MRR for the fine article about 60's punk in #10. It's sad to know that many kids associate the 60's with the long hair, and sloppy, muddy, and pretentious Woodstock era. Perhaps this article will open many minds and ears to one of rock's, and youth culture's, highest peaks.

I'm almost 26 now, and was a child during the 60's punk era. However, during this time, I listened to the radio and heard not only great national punk hits, but also the sounds of Tucson's DEARLY BELOVED, SOT WEED FACTOR, The OCCASSIONALS, The GRODES, The LEWELLEN BROS., and many others. A child back then could (and did) watch Hullabaloo, Shindig, Where The Action Is, and local teen shows on TV everywhere, showing youth culture. It's too bad such things don't exist anymore. There were chilling moments, such as a long haired (not hippie haired) Roger McGuinn staring straight into the camera and singing to the nation "Come mothers and fathers throughout this land, and don't criticize what you can't understand, your sons and daughters are beyond your command..." Why can't we see BLACK FLAG sing "Rise Above" in this era?

Because of media supression and living in the cultural wasteland of Tucson in the 70's, I never knew anything about the new punk rock until late '78. It's funny that I thought I caught the new punk too late! Anyway, all the fun was back in Rock'n'Roll! Bands were doing their own things again, putting out their own records. People started dressing cool again and bands started to spring up all over the place! I was ecstatic that there was a youth cultural renaissance! I thought that Rock'n'Roll was saved.

It is and it isn't. The underground is at the healthiest it's ever been, but the mass media sucks ass as bad as it's been since 1969. Even worse, with all this gutless synth plastic shit. I hope that people get intensely rebellious against the nu-discowaveo shit. It's happening, but too many people are getting caught up in the lifeless shopping mall rock. A Flock of Haircuts is in its place in an elevator, but nowhere else!

It's obvious that I'm not very politically motivated (although I am aware) but in this for real love of music. So turn it up, learn to play an instrument, get a group together, and keep the rebellion alive!!!

Lee Joseph/ Iconoclast Int'l/ Tucson AZ

BOARD FINN

Dear MRR,

I am not a long-time devotee of MRR, but every single time I pick up an issue I've been glad I've spent my buck on something as worthwhile. My particular favorite at the moment is-Yes! Yes! Mykel Board! Why?

First of all, I'm half Finnish, and spent my young life and assorted vacations over there, lately with a bunch of hardcores. Mykel's view of Finland is pretty good, except there's really no such thing as a job unless you go to specialized schools which start around 9th grade (how many of you knew what you wanted to do for life in 9th grade?). Also, Finns have hideous racist tendencies--I should know, being Finland's only mulatto punk!!! Although punks are over-all cool, skins are pigs--some being bona-fide members of the Nazi Party or the National Front. There is a strong skin/punk feud, especially in Tampere. Also, Mykel says Finns are sexually secure--my ass! They drink too much to be sexually secure...and sex isn't affection.

I also like Mykel's attitude on sex. Rah! Rah! Rah! (Finns are notoriously homophobic-- it's all the saunas and overcompensation)

Anyway, keep up the good work! I should be going back to Finland soon-Rah! Rah! Rah! Watch for me in your import bins.

Love & affection, Satu-Maarja (Black Finn)

Dear MRR:

This letter is for the benefit of Mykel Board who, although he evidently values freedom of expression, abuses this right by mentioning a very sensitive subject and then rambling on about his experience in a Finnish sauna. In his column (Oct - Nov. '83) Mykel chastises those who wish to see the English language modified for the purpose of eliminating discrimination and complains that words such as "girl" and "negro" are considered "dirty" words. Has our up to date columnist never considered the implications of such changes? Perhaps it hasn't occured to him that societal roles are gradually improving and with that change we must have new words to represent current ideas.

Next time Mykel writes a column I hope he'll stick to one idea and follow through with it. Not only did he hit the subject and run-- but he missed the entire point.

Leigh Silverman, Rennes, France

BETTER READ THAN DEAD

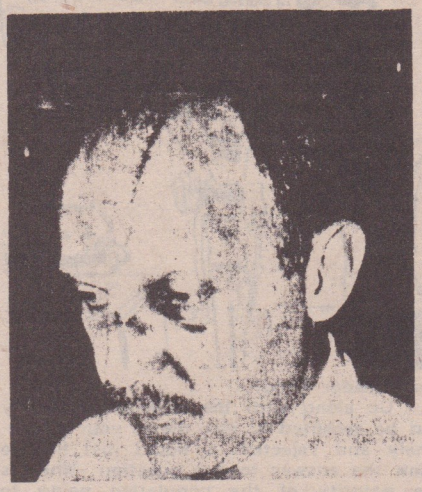
Dear MRR,

A lot of what Mykel Board said about homosexuality (in his column in MRR #10) strikes me as true. One thing he said that doesn't make any sense to me whatsoever is the legend:"Punk rednecks (who don't read this magazine) will be angry."

How, if I may be so bold to ask, is a punk redneck going to be pissed about anything Mykel Board wrote in MRR if they don't read it? It seems to me that if one is pissed about what is written in MRR, they must have read the article in question prior to getting irate over it.

Even if punk rednecks who haven't read Board's opinions in MRR were told about it by a redneck who has, doesn't it seem likely that said punk redneck would be curious enough to read the offensive article for himself? Those letters I've read coming from punk rednecks that have read MRR, which slag the likes of Tim, Jeff, Dave MDC, etc., for being "preachy" (if strong opinions make for preachiness, then we all must be closet Falwells, right?), are silly enough. To get down on MRR without ever reading it strikes me as an even bigger and more ludicrous self-copulation.

Now it's true that those who are gonna get down on MRR and what's printed in there, don't always bother to think about why Board or Jack Rabid say such things. And there's those who do, and still find fault with what's being said. In either case, it's unfair and unwise to assume that those who complain about opinions haven't read the column. At least to me, anyway. Juliet Jake, Rad fanzine



Dear MRR,

This letter is in reference to Mykel Board's column in #10 about the article in #9 about "Punk 'fag bashers'". Let me explain that I am a gay punk; that is to say, I am a punk who happens to love other men more than I love women.

It disappointed me to read that punks had begun to go out and beat up gay men. I had found that punks were most understanding when I told them that I was gay--because we are both groups which are misunderstood and hated by society at large, we have a lot in common. I was outraged when I read in the Native, NY's gay newspaper, that 2 men had been attacked by 3 punks with baseball bats. The man in the picture had to get 100 stitches in his head and face.

I'm sorry that I can't agree with Mykel Board that the gay liberation movement has outlived its usefulness. There are only 4 cities in the US which protect lesbians and gay men from discrimination, and NY (with between 1-2 million gay people) is not one of them. Until gay civil rights are guaranteed by the federal govt., I cannot agree that the gay liberation movement isn't necessary any longer.

I don't like the gay bar scene any more than Mykel does, but I think bars serve an important function. When I try to dance with other men at 'straight' bars, I have been subjected to verbal abuse, spitting, and physical threats. I get bruised worst dancing with men at 'straight' bars than I do after slamming all afternoon at CBGB's.

I agree that most fag-bashers are reacting to their own feelings of love for other men. But Board's advice is too silly to take seriously. Self-defense against assholes with baseball bats is almost useless. Mykel's Gandhian/Christian idea ("Don't fight 'em, fuck 'em") is stupid. The best defense fag-bashers have in court (if they're caught at all) is to say that the gay man made a pass at them. I'm not a Christian, and I certainly won't turn the other cheek; nor will I love those who hate me.

I would love to see more straight people questioning the sexual roles which they have been forced into by society. It would make me the happiest person alive if other straights reacted to anti-gay statements by saying, like Mykel Board, not "We should tolerate them", but "We are them." Gay people don't look any different than the rest of us (at least lesbian and gay punks), so if we all say we're gay, nobody can hate some of us without hating all of us.

David Fleiss/ 47 Claremont Ave #43D/ NY NY 10027.

P.S. for Mykel. Please don't refer to lesbians and gay men as homos. I don't think you would call a black a "nigger" nor a Jew a "kike"; please extend the same courtesy and respect to gays.

BUILD YOUR EGO IN 7 DAYS!

Dear MRR,

I'm writing to youse guys 'cause I want to say something - I've been reading a variety of mags from around the country, and there seems to be a wave of anti-MRR, anti-DK's, anti-MDC sentiment; generally, a feeling of resentment of being "preached" at. These individuals, or groups, seem to feel that there is the danger of a new political, or anti-political, hierarchy in the form of "ranting, raving hippie left-overs". This is a matter of course; any band, group, or individual who espouses any political theory or comment on a consistent basis opens themselves to criticism, and also inevitably baiting and ridicule. Are the DK's headed for rockstardom? Is MRR a front for a communist-anarchist (or egotistical) drive for organizational power? Maybe. I don't know, I live 3,000 miles from these people. I do know that with my limited exposure to political and anarchist theories, I have to thank said bands and 'zines for exposing me to ideas and alternatives I might not have encountered otherwise. Also, being a semi- intelligent human being, I can see as much as any fucking peon that MRR, although very opinionated, is also very fair towards anybody interested in intelligent dialogue, not name-calling and baiting. I've seen some comprehensive rebuttals to the "United Punx for Anarchy" attitude (which as a movement seems posed rather than poised), but for the most part what I see is self-indulgent ego-building by people who are either apathetically or adamantly opposed to real change as opposed to mere commentary. Something I've noticed on a more personal level - you burst someone's bubble, damage the created flow of things, and they're gonna snap like command dogs. "Music shouldn't be political;" music should reflect society - politics are part of society. Some people talk about bands jumping on the political bandwagon, I think it's more like some (a lot) of assholes are jumping on the criticize MRR and DK's bandwagon. More than that, the underground music scene retains its vitality thru change, yes, but much more importantly, thru its social revalence, thru the bands' refusal to rehash in a different form all the hackneyed cliches offered by rock dinosaurs, big and small. The whole idea of democracy is audience participation; we are (theoretically) part of

our government, one cannot avoid political and social issues and still claim to be an active part of our society. Arguement, discussion, discourse are precursers to actual action - some people would have us believe that intelligence should be left behind when one takes the stage. Bullshit! Let's have more politics in music! Not everybody can be fully informed on every issue - so what, bring it up!

This criticism of political music smacks of 3rd wave pre-commercialism; hangers-on who make it their life to make sure music stays "pure" and "simple" - today's up and coming generations are threatened more than ever with total seperation from the actual powers that be. Need we widen this gap by suppressing this vital and immediate channel of communication? WE CAN"T AFFORD TO!

So, until the DK's sign with Warner Bros., and MRR sells out to Hearst, Inc., I'll continue to listen, read, and support what I feel to be their invaluable contributions to intelligent, alternative lifestyles.

Thanx, Blazer

DOWN,...AND OUT???

Max RnR,

We've been wanting to do this for a long time, so here it goes. We used to be involved with the "hardcore" scene here in NY. That was when there really was a strong feeling of unity, compassion, and individuality.

If you ever come to check the scene out here, you'd most probably be very disappointed. It seems that everything the "scene" has strived to become, has completely diminished. A few years ago, skins-punks, it just didn't matter. Now they are basically seperated, and as far as we can see, it's for good reason. Who wants to be associated with beating up homosexuals! There is a specific group of skinheads who. for some strange reason, feel that they can do this. Don't they see that they are contradicting everything they said they stood for? They don't want to know from anyone who's different from them. They themselves won't be told what to do or how to act. What gives them the right to tell others what they should be doing? Of course, if you asked them why, they'd just say "Well, you weren't there and they started it." Seriously, no person is dumb enough to start trouble for themselves with a bunch of fucking immature skinheads.

Anyone who is the least bit different from the mainstream are fighting the system in their own way. For a bunch of "non-conformists", they sure conform to each other. Shave your head, wear your rolled-up jeans, bump flaps, combat boots, leather jackets, ride a skateboard, and you can join our club. When will these kids grow up and take a good look at what they're doing to a scene that really could make a big mark on this screwed up society.

We don't want anyone to think that the entire NY scene is like this. There are a lot of good people with great ideas. Unfortunately, only about 20% make up the good part. People like Stephen Ielpi (FALSE PROPHETS) and Jack Rabid should be heard. They have a lot to offer.

Maybe Boston and D.C. were right when they said, not too long ago, they didn't like NY. We can certainly see why.

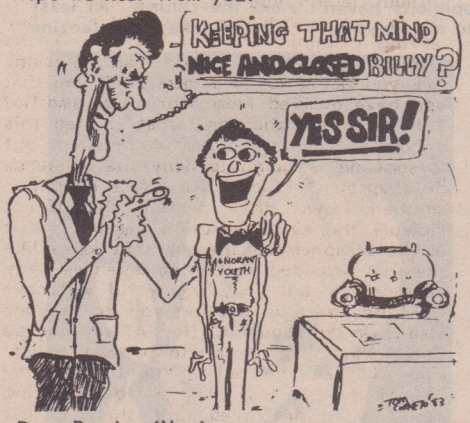
We are glad to say we are not a part of this hypocrisy any longer.

Signed-Two disappointed and disillusioned people.

Dear Disappointeds,

It always makes me sad to hear about people giving up on the struggle. No one ever said this was going to be a tea party. Throughout history there have been idealistic social experiments that have run into the brick wall of reality. The lesson learned is that little utopias just cannot exist inside "the belly of the beast". Ultimately, those digestive acids, those fucked values of the mother culture, permeate that bubble. But that's when the fight really begins. I don't blame you for feeling disillusioned about that, but you should realize that we've just entered a new stage in our fight for independence. This is when people like you, people with compassion and intelligence, are needed most. It is highly unlikely that we will see any "revolutionary" change in our lifetime (although, history has a funny way of surprising us), and the real fruits of our battling will come much later, if ever. The point is, if you believe in what you say, then there really is no choice but to continue the fight. Perhaps the punk scene is not the battleground best suited for you, but in many ways it is a real challenge. And even if only 20% are really attempting to think for themselves, that's probably a higher ratio than you'll find in the rest of America.

Anyway, I hope that you can see your way to re-entering the fray, and that in one form or another, you'll continue to make your presence and beliefs known. Hope we hear from you!



Dear Reader (You),

Go along with the intimidated society and be accepted or else die in your grave-lonely and rejected. I would just like to know the answer to one question: When is the majority of the population going to have the balls to accept real freedom? Because it won't work with small groups of (alive and aware) people. I mean, could you imagine a world without plastic, cops, cars, shoes, deodorant, McDonalds, television, Wonder bread, racism, shitty jobs, nuns, Playboy, missles, trash, money, concrete, dress codes and maybe even records? Or does it scare ya too much? If someone took your job and house away and put you out in the cold, THEN WHAT? People do not control their enviroment, their enviroment controls them.

Follow the masters, follow the masters...

Sincerely, Juan Doe, Phila. Pa.

P.S. Even though the letter is addressed to you, it may not be directed at you.

WILD WORLD OF SHIT

Dear MRR,

Last night I went to see the new punk rock movie, The Wild Side. I lost a lot of respect for the bands appearing in that movie. I guess they got a lot of money to stab the scene in the back. This movie showed punks to be sexist, racist, and very violent. At the end I couldn't figure out who were the rednecks and who were the punks. Granted, parts of it was funny, but the overall damage done by such a film hardly makes me laugh. I thought punk rock was non-violent and fun- loving. At least it is in my scene, and in the few other scenes I know. Maybe I'm wrong. Maybe punks are violent, stupid, and uncaring. I was hoping maybe we had something good here, but I guess not.

Brit Ryle, Richmond VA

Punk rockers mirror Poland's confused teens

By BRYAN BRUMLEY
Associated Press

WARSAW, Poland — As a crowd of young punks brawled on the dance floor, the lead singer for Dezerter screamed out an anthem to what he called Poland's "miscarried generation — no goals, no future, no hope, no joy."

The singer hurled stacks of government and Communist Party newspapers into the crowd of 200, while shrieking the word "propaganda." The title of the song was "News." The teenagers shredded the papers, and lunged at each other with fists, feet, legs, and bodies in a frenzy that resembled a fight more than a dance.

The Polish punk rock movement is small — several thousand, according to longtime observers of the Polish musical scene — and typifies the lag in popular culture between Western and Eastern Europe. But it reflects the disorientation of many Polish youth.

"I LIKE PUNK because it's the only music which lets us get our aggressions out," said a 15-year-old, wearing a studded leather jacket and cropped blond hair that he stood on end by dousing it in sugar-saturated water.

The punk wardrobe, he said, is hard to find in Poland, where clothes of all kinds are scarce. "But we steal them," he said.

While looking to the West for musical and other cultural values, Polish teenagers feel themselves firmly in the political grip of the Soviet bloc. Poland's communist authorities barely tolerate punk but see it as a "safety valve" for the nation's disaffected youth, a sociologist said.

Recent times have been confusing for Polish teenagers, who first lived through the heady upheaval led by the now-outlawed Solidarity labor federation, then endured 19 months of martial law.

NOW THEY FACE an economic crisis that many say will confine them to frustrating jobs and deny them a house of their own until they reach middle age.

"Why work if you have to wait 20 years for an apartment?" asks 19-year-old Skandal, lead singer for

AP Photo

A punk rock audience in Warsaw watches Dezerter, one of Poland's top bands.

Dezerter and a vocation school dropout who refuses to give his real name.

Jerzy Kordowicz, a disc jockey for state-run Polish radio, said in a recent interview that "Polish punk is a social phenomenon rather than a musical one. It is the spontaneous protest of a generation, not only in political matters but in cultural ones as well."

Government censorship blocks most Polish punk from the airwaves, and bans some songs from concert. Dezerter last year was called SS-20, after the new generation of Soviet nuclear missiles, but dropped the name after authorities refused to print a poster for the group. The group renamed itself Dezerter, a controversial name in martial law Poland.

Another rock band, Perfect, came under government harassment after it began replacing the line "We want to be ourselves" in one song with "We want to beat ZOMO," a reference to Poland's riot police.

Another Perfect lyric, "Don't be afraid of anyone," became, in concerts, "Don't be afraid of Jaruzelski," a jab at Poland's leader, Gen. Wojciech Jaruzelski. It also upset authorities.

"Punk here is just like anywhere," says Dezerter manager Tomasz Wisniewski. "Punks just don't respect the authorities."

Dear MRR,

← Here's an article I clipped out of the Detroit Free Press on Dec 6th. The thing that concerned me about it was not the Polish government's "barely tolerating" punk, but seeing it as a 'safety valve' for the nation's disaffected youth.

It's great that they allow punk culture to exist at all, but I'm afraid that punk has become more or less a 'safety valve' in our own country. A lot of bands talk about how they would like things to be and what they don't like, but I rarely hear of anyone actually being active in trying to change things. Because Poland is big on oppression right now, the kids make a difference just by being there. Sometimes I feel that our punk movement has become another musical 'scene' rather than anything really constructive. Maybe I'm just fucking cynical.

If punks really do affect people and government, they do it by an individual's own initiative. Rarely do we act in a united fashion. I feel it's better to fight sheep attitudes and ignorance than go around saying "no more war". Do you know what I mean? Wars are either caused by self-righteous politicians, religion, and/or ignorance. People who march to war are sheep of the worst kind; so if there were no sheep to follow orders and no ignorant people/politicians, there would be no wars. Is that too much to ask? If it is, @narchy and peace are too much to hope for.

I try to get people to think and re-evaluate their lifestyles, and I don't do that by hanging around people who think like me. Christians think they are doing something for the world, but they don't challenge people. They hang around each other and go blah, blah, blah about shit and nothing really happens.

Why don't we rise above the rhetoric and hypocracy and be more than a 'safety valve'? Sometimes I feel like I'm beating my head against a wall.

Nate Buker/ Forced Anger/ 222 N. 3rd Ave/ Big Rapids MI 49307.

PICK ONE: GOD "A", GOD "B", OR NONE OF THE ABOVE.

Dear Max. R'n'R:

I was just reading TY's review on CIRCLE ONE's Pattern of Force LP, and I have a few questions and statements to make. First off, I'd like to say that I have enjoyed Maximum Rock-n-Roll when I was in Philly in the summer, and when they aired it on KPFK almost a year- and-a fourth ago here in LA. It's great that you support bands all around and stuff on the radio. Not many people do that here in this abhorrently commercial city. Some of your political attributions and deductions make quite a bit of sense and the factfacy you put out a very complete zine does not fail to catch my recognition. Over all, I think you have the potential to be an "ideal" person, except for some insipid, arrogant things you print or say nowand again.

On the subject of "insipid, arrogant things you print or say"... Well, going back to that CIRCLE ONE review. I've heard a track off of that album about Christ or something,but I'm not exactly sure what the ideas behind it are . You speak of "religous fervor". Well, I wantyou to know that I'm only a fourteen year old ninth grader, but that diesn't limit me to the stupid, teeny-bopper, Duran Duran-type of mentality. I constantly read on subjects from politics, demonology, psychology, cults, and the true meaning of Christia nity, to police brutality, civilizations, and Euclidian Geometry (which is the mathematics course I am taking now). Needless to say, Ihave no weak educational background I would like to one day become an astrophysicist, artist, and writer. Note the interest in science. It just so happens that science has gotten out of hand in the last forty years or so, but I think that I may have something wholly beneficial to share with the world one day - and it won't cause cancer (provided we're still here). Anyhow, I am not claiming myself to be an omniscent know-it-all, but there are just some things I do undeniably know. In the end of eighth grade, as well as the beginning of ninth, there were some friends on mine and such that were getting their brains filled with all sorts of crap - of what we call "evolution". Perhaps I get my scientific interest from my mother, and being able to read difficult books at an early age, I began exploring theories such as evolution, "the Big Bang", and the like. None completely satisfy the questions being,"if the earth was formed by gaseous matter, where did it come from? Chemicals? How did the chemicals form?" You see, they will tell you that they (as in the gases) were made from dust and matter, but how is someone going to tell you that without telling you where that came from? It is an incomplete supposition, thus leaving it unproved, and it will never be proved because it is based on delusion. Are you going to let someone tell you that you have evolved from a primitive amoeba? Tell me, Mr. Yohannan, what created this universe? To many it may not matter, but if someone is going to deny the existence of a simple solution, but offers no better solution, then that person should not ridicule the simple solution person, for it is the blasphemeous person that looks like the fool provided he has no defenses. Any solutions? I tell you, the world will have war and there is nothing you nor anyone else can do about it. No, it will not be World War 3, contrary to popular belief. You will see the fall of the US and the rise of the mid-east. The world is getting ready to be destroyed, and there is just nothing you can do. There is nothing Anarchy, Communism, Marxism, or any left or right wing politician can do. There's nothing the Peace organizations of the world can do about it, and that is a fact, whether you acknowledge it or not. This doesn't mean support war however, but you'd think by now there will be war as long as good and evil is in existence. As long as evil is in existence. When it is done away with, war shall end well.

Now, about God. If there were no truth to God, Satan, demons and devils, why is there such a thing as demons? They had to get here somehow,no? Hey, I've done lots of research of this type of thing (obviously you haven't, and you should before you go around printing unresearched, unimportant and untrue statements and ideas if you are so much into offering ideas to the ever vulnerable public. And that means people that are "punks"), and there have been several accounts of atheistic scientists and psychologists that have been severely discombobulated mentally, simply because they have not believed in things greater and more intelligent outside of their false theories and heedless conclusions. Before I make myself closed to an idea, at least I draw both positive and negative information and deduce from there. One thing I have failed to see fault in was Christ. I can not truthfully say to myself or anyone else that I do not want to find perfection (not personally, but just know what it is). Now what do you know about Christ? Probably nothing, and if you do, tell me something that was hateful, lewd, or uncouth about him, judging from what you know. If you know nothing, you can not fairly conlude. I believe in God and Satan, as you are probaly able to tell by now, and I will tell you that if someone, or something is absolutely, 100% fair, it will not force you to do ANYTHING against your will. God has not done this-it's against his whole system- and because of ignorance on how to PREVENT all the maladies of the world, the human race continues to do all kinds of horrible things, which is why we're in this present situation.

I will tell you also that there is a lot of "poseur" Christians and stupid people preaching bull, but if you know enough about something people cannot easily fool you. Many people are fooled, so the whole thing about Christianity is horrendously blown out of proportion. Yet I have yet to see better answers come to my questions. Would you rather be on the safe side and accept Him, or go on and live forever (and we are programmed to think of an end, but, no, no, no end) in defamation, filth, disgust, and agony?

Some will try to say that this is an attempt to convert people. No, this is "something from the other side". It is another side of the story and this letter is intended to let you know that there are some Christian punks that are open-minded, and like punk rock too. No matter what I call myself, underneath it all I am an individual, and I am not afraid to have my personal tastes. Yet when people engage in this sort of morbid ignorance, it makes me furious. "The ignorance is glorified as knowledge.."

What is wrong in believing in God and Christ????? Why is it such a crime? I want answers!!!!! When you begin to see the famines, incurable disease, earthquakes, and wars, you will know the world is coming to an end (at least as it is now). I seriously believe that one day you will be judged in the eyes of God. Where will you stand???

Lauren Lettman, los Angeles

P.S. And I am not religious!!! And homosexuality is perverse, obscene, backwards, and it will never be attributed as something clean, but so is a lot of heterosexual activities. No one can change it, but the people that do it. I do not hate homosexuals, but homosexuality itself is quite the opposite of what the Bible says, so that in itself is true ("the blaming of man's evil-including homosexuality-on Satan). hey, why not put the blame on the one whodunnit/

Dear Lauren,

Answers??? What answers? There are no sure-fire answers to some of these questions. All I can say is that I equally mistrust those who are absolutely sure there is a God, and those who are absolutely sure there isn't. Who knows if there is a God (and then, which God- ours, Moslems, Hindus, etc), a Son of God, a Satan, etc. There is no absolute proof one way or the other. So you read a book, a history book, written by some people thousands of years ago that say certain things. Maybe it's true, maybe exaggeration, maybe myth. Every religion his its book that says "it rules".

I respect your intelligence, and that you do realize that scientific theories are just that, theories--but that doesn't make your beliefs any more credible. Despite the fact that you say you're "not religious", you do go on about demons, armaggedon, prophecies about the rise of the Mideast, etc. Ok, you're free to find no fault in the stories about Christ, and I'm free to believe in the Easter Bunny. Big deal.

So yes, we are all entitled to our own beliefs, but I don't see that your religion has made you open-minded. Quite the opposite. I think it has become an impediment, a division between yourself and people who believe equally as fervently in the writings of their "book". Plus, those writings seem to engender fear (you will burn on judgement day if you

don't sign up), and of fatalism (our fate is predestined, out of our hands, so get on your knees and pray, cause that's all one can do about this worldly situation). That's no solution, as far as I can see--in fact, it's a roadblock to solving our problems. We got ourselves into this mess, and we damn well can get ourselves out of it. Ultimately, it is up to us. Tim

VEDIC NUCLEAR POWER

MRR,

First off, you, as well as many Americans, obviously know little on the subject of religion, except for what the media broadcasts or what you've gotten out of speaking to Christians. True religion is far from having "sheep mentality." People like yourselves are continually trying to take everything into their own hands, using their short lifespans to simply change conditions, find the solution to life and the correct way to live. Don't you think it's about time people should devote some time to studying pure religion? Now I'm not speaking of the watered down sentiment people preach today. Don't you think it's fairly ridiculous to think we came from apes, period..? These are just mundane scientific theories!

Vedic (Krishna) history completely and logically explains our purpose in this materialistic world and why it came about. You also state that anarchy might take a long time to work, but it's possible. Isn't it very clear to see how animalistic our society is getting, and that imperfect politics and other self-made theories have never worked? The movie, Another State of Mind, clearly displayed that even punks, when put in stressful situations, let their senses influence their decisions. This proves the point that we need to develop control of our senses before we can begin living collectively!!

It's easy to understand why most punks don't like religion, most of it is watered down translations and misleading interpretations based only on sentiment. I study Vedic philosophy, and it is nothing like being "lead like sheep". It's about understanding who you are and what you are. There are 7 volumes consisting of 400 pages each, just explaining creation-precisely explaining the development of life. There are also volumes discussing atomic energy, and how to calculate time with an atom. The knowledge contained is extremely vast and clear, and was written 5000 years ago. It does not take a "sheep mentality" to understand it; but a very keen sense of intelligence.

People are so wrapped up in trying to make their situation more comfortable in material existence, putting their trust in scientific theories...forgetting about God. I thought the idea was to get out of prison, not to just try to make a materialistically comfortable existence. Can you say our "prison" has gotten any better, now we are ready to blow ourselves out of orbit. People are so attached to the bodily concept, our bodies are just a bag of bones, and would be nothing without the soul. What is the importance of the body, since they just throw it away when you die? That's why the soul should come first, because it's eternal.

Just look around you proves that there is a supreme controller. If the earth was to move only a fraction closer to the sun, we would immediately be incinerated. Theories of science are mundane, they explain nothing. They only realize our situation. All they do is tell us what we already know. I read in the YOUTH BRIGADE interview that Shawn Stern claims that science has smashed religious principles. It's ignorance like this that makes us forget God! He obviously only watches TV and attends some sort of university where they teach you this mundane knowledge. If the theory of evolution is so potent, do you think the apes existing today will evolve into humans?

The Vedas I have spoken of, were compiled by an incarnation of God: Vyasadeva. This is fact; it would be impossible for any human to write this knowledge so clearly and precisely. All the questions do have clear and logical explanations. When and if this information is to be practiced and understood by our world, then we will have peace.

So please, until you yourself have a clear understanding of religion, don't make remarks drawn from your own ignorance. It's plain to see these theories developed by man have gotten us nowhere but to the brink of annihilation. The reason I wrote this letter was because I was tired of reading about various people's interpretations of religion. If we want answers, we should seek out the oldest knowledgable source. Ignorance does not answer questions, it just closes minds.
Keith Burkhardt/NYC (staying in L.A.)

(These opinions are those of Keith, and are not those of CAUSE FOR ALARM (who at the moment, are not together).

Keith,

So you have your "God", and there is Lauren with her "God". Both of you claim to be open-minded, and have come to the inescapable conclusion of the definite existence of "god" because of the seperate "good books" you both believe in. Who is right? Which "god" rules? Which book lies? You both can't be right. It seems to me that your "beliefs" are just that, and are no more provable than the scientific theories you so disdain. All religion does is give one a spiritual and philosophical cushion to go through this confusing existence with. It would be nice if we had "all the answers", but we don't. If you both want to have your crutches to make it through with, fine. But please don't call others ignorant if they don't "buy" your books. Tim

P.S. Plus, I know from Planet of the Apes that the simians eventually do evolve from Roddy McDowell!

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A.O.D.-Let's Barbeque EP
Anthrax-They've Got It All Wrong EP
Anti-System-In Defense of the Realm EP
Amebix-No Sanctuary EP
Apostles-Blow It Up EP
Anti-Cimex-Raped Ass EP
Antisect-In Darkness...LP
Arroganta Agitatorer-Arrogans EP
Antidote-Thou Shalt Not Kill EP
Black Flag-Everything Went Black LP
Boskops-SDC 12 LP
Big Boys-Lullabies Make the Brain Grow LP
Bristles-Don't Give Up EP
Bomb Squad-Children of War EP
Bananamen-The Cramps EP
B.G.K.-Jonestown Aloha LP
Breakouts-No More EP
Butthole Surfers-EP
Crucifix-Dehumanization LP
Chronic Disorder-EP
Chaos UK-LP
Cause For Alarm- Parasite EP
Crass-Gotcha EP
Conflict (UK)-Time to See Who's Who LP
Conflict (US)-Last Hour LP
C.I.A.-God,Guts,and Guns EP
CH 3-I'll Take My Chances EP
Disorder-Mental Disorder EP
D.R.I.-Dirty Rotten EP
Die Kreuzen-Cows and Beer EP
D.Y.S.-Brotherhood LP

D.D.T.-Brave New World EP
Double O-You've Lost EP
Dicks-Kill From the Heart LP
Existens-EP
Electric Deads-Order EP
Exploited-Rival Leaders EP
F.U.s-Kill for Christ EP
Freeze-Guilty Face EP
Frites Moderne-6 Met TP
Govt. Issue-Make an Effort EP
Huvudtvatt-Extrem P300 EP
Heart Attack-Keep Your Distance EP
Husker Du-Metal Circus EP
Indigesti/Wretched-Split EP
Inferno-TP
Icons of Filth-Used,Amused,Abused EP
Jerry's Kids-Is This My World LP
Latin Dogs-Warning EP
Minor Threat-Out of Step EP
Mau Maus-Facts of War EP
Mornington Cresent-Greetings EP
Meatmen-We're the Meatmen...LP
Mob-Step Forward EP
Mayhem-Pulling Puppet Strings EP
Mecht Mensch-Acceptance EP
M.D.C.-Multi Death Corp. EP
Naked Raygun-Basement Screams EP

Necros- Conquest For Death LP
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Neos-Martian Brain Squeeze EP
Nihilistics-LP
Nabat-Scenderemo nelle Strada EP
Noncens-Society EP
No Trend-Too Many Humans LP
One Way System- All Systems Go LP
OX Pow-Manos Arribas EP
OHL-Oktober Revolution EP
Olho Seco-Botas,Fuzis EP
Offbeats-Why Do You Hang Out EP
Oppressed-Victims 45
Poison Idea-Pick Your King EP
Proletariat-Soma Holiday LP
Psycho-EP
Reflex From Pain-Black & White EP
Red Tide-Rundown TP
Raw Power-TP
Riistetyt-Skitsofrenia EP
Reality Control-Reproduction of Hate EP
Rudimentary Peni-Death Church LP
Rattus-W.C. Rajaataa LP
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Scream-Still Screaming LP
SS Decontrol-Get it Away EP
Sand Help-You Don't Fit EP

Sado Nation-We're Not Equal LP
Stalin-Political LP
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Satan's Cheerleaders-Created in Your Image TP
Suicidal Tendencies-LP
State-No Illusions EP
7 Seconds-Committed For Life EP
Shitlickers-Spräeta Snutskallar EP
Terveet Kadet-Halloween LP
Tampere SS-Sutaa Ep
T.S.T.-LP
Toy Dolls-Dig That Groove 45
Upright Citizens-Make the Future LP
Ultraviolent-Crime for Revenge EP
Underage-Afri Cani EP
Unnatural Silence-TP
Ultimo Resorte-Cemetgrio Caliente EP
United Mutation-Fugitive Family EP
Unter Den Linden-Fat Boy EP
V/A-Hardcore 83 LP
V/A-Als Je Haar Maar Gut Zit 2 LP
V/A-Apocalypse LP
V/A-Nice and Loud EP
V/A-Really Fast LP
V/A-Why Are We Here? EP
V/A-Get Off My Back LP
V/A-Rebel Kind LP
V/A-We Got Power LP
V/A-We Can't Help It...Florida EP
V/A-Punk Dead,Nah Mate...LP
Vulpess-Me Gusta Ser 45
Varukers-Bloodsuckers LP
Vorkriegsphase- Auf in Der Tod LP
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Waste-Blue Light EP
Wipers-Over the Edge LP
Youth Brigade-Sound and Fury LP
Youth Youth Youth-Sin EP

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Maximum Rock 'n Roll
Financial Report
1983

Balance from 1982----------$581.14

1983 INCOME

Magazine		
	Sales	$18,835.93
	Advertising	$12,068.67
Radio		
	Subscriptions	$ 2,918.00
		$33,822.60

Total Income----------$33,822.60

1983 EXPENSES

Printing	$9,491.25
Supplies	$2,402.26
Equipment	$2,406.35
Copying	$1,334.35
Postage	$5,157.83
Phone	$1,991.77
Rent	$ 620.00
Radio Taping	$1,601.12
Transportation	$1,042.46
Draw	$1,755.00
Miscellaneous	$ 958.33
	$28,760.72

Total Expenditures----------($28.760.72)

Balance as of January 1, 1984------$ 5,643.02

PROJECTED EXPENSES

January Issue

Supplies	$ 160.00
Copying	$ 275.00
Postage	$1000.00
Phone	$ 200.00
Rent	$ 90.00
Transportation	$ 150.00
Draw	$ 360.00
Total	$2235.00

(Note: Printing for this issue, in the amount of $1505.35 has already been paid.)

Subscription Commitment	$1,750.00

Total Committed----------($3,985.00)
Actual Assets----------$1,658.02

$$

Maximum Rock n Roll is currently producing the first record on the Maximum Rock n Roll record label. The projected cost of this project is approximately $7000. Close to $5400. of this project is on credit from a pressing and printing plant. If all goes well, repayment of this money will be taken from sales of the record. The remaining $1600. of costs will come from the actual assets of Maximum Rock n Roll listed earlier. Keep your eyes peeled for Maximum Rock n Roll records!

I retract everything bad I said about religion last issue. I have seen God, and they are the BUTTHOLE SURFERS!!! Tim

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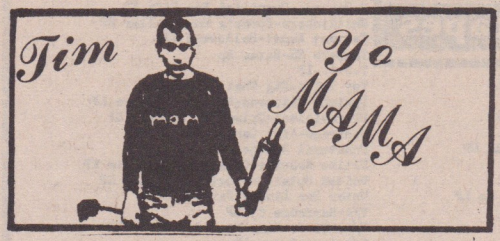

NOW IT'S 1984..."

Welcome to the New Year, 1984. By now you've already gotten a bit used to it....as it's been 1984 since the day you were born. And that, by the way, is the main theme of this issue of MRR. Throughout this issue you'll find us ranting and raving about the subject, whether in various columns or in interviews. You'll find information and postulation on many of the horrifying concepts George Orwell incorporated into his prophetic novel.

Unfortunately, most of the social and political ideas he dwelt on back in 1948 have become commonplace in recent years, and we'll try to emphasize some of the most critical issues here. No longer science fiction, notions like Newspeak, Doublethink, the Two Minute Hate, and Reality Control are everyday occurences in today's horror show of a world, whether bluntly implemented (as in the Soviet Union) or subtly incorporated (as in the U.S.). It might be best here to give a little background info on some of those at this point, for those of you who haven't read the book in years, or at all.

First of all, in 1984, the world was broken down into 3 equally strong political and military superpowers (Oceania, Eurasia, and Eastasia), two of which, at any given time, were allied and at war against the third. They roughly geographically corresponded to today's division of power between the U.S., U.S.S.R., and China. And the shifting alliances of 1984 are also tendencies we can find today.

Another feature of the book is Newspeak, the official language of Oceania, the home of 1984's protagonist, Winston Smith. It's purpose was not only to provide a way to communicate the social values of that "civilization", but also to make any other modes of thought impossible to express. In other words, the language was constantly being altered and refined, so that certain ideas (like "revolt" or "freedom") could not exist since there was no appropriate language to express them. Whether through deletion, or through trivialization by way of abbreviation or acronym, we will point point out the scary parallels of that trend today.

Reality Control was another basic. Through the media (with its constant revision of history to meet the current needs of the State, or through the dissemination of extraordinary amounts of non-essential rubbish), the idea was to render the masses incapable of rational self-thought, leaving them only able to believe what they are told, even if that directly contradicted what they had just been told. Hence the motto of the State, "War is Peace, Freedom is Slavery, Ignorance is Strength." Without too much effort, one can see examples of Doublethink today--"MX=Peacemaker". The main thesis in 1984 was "whoever controlled the present, controlled the past (and the future)". And indeed that is true, as today's history books and TV shows contain constant re-writes of the past, notably the '60's and Vietnam era. If the Germans had won WWII, don't you think we would have been taught a totally different "history"?. To the Russian people, Trotsky, one of their Revolution's great activists, never existed--a non-person, never mentioned in books. In the U.S., we apparently never committed genocide against the native Indians. History belongs to the victors, and is totally subjective.

The Two Minute Hate was a way for the State, and its media, to whip up patriotic public fervor against "the enemy". It was how people were kept in line, keeping them limited to emotional responses (rather than thought - out responses), because emotions are easier to manipulate. And today we get our own Two Minute Hate, or Hate Week, on TV--when the Russians shot down KAL 007, or when Khomeni or Khadafy or Castro are flashed across the screen, we are whipped into an orgy of instant hate, with people ready to "go nuke 'em". Also important in 1984, was the necessity of constantly having that "enemy", to keep people united and focused on an external "menace", taking their minds off domestic problems and creative, rational solutions. The enemy of the moment always represented "absolute evil", which is something Ronnie has taken to heart--the "satanic Empire" of the Ruskies. It's getting pretty close to home.

I think I better stop here, before I get too paranoid--the Thought Police may be "knock, knock, knocking at my front door" any moment. But before they take me away, I do hope you will read some of the essays, and the lenghty interview with our own Winston Smith, which is , in my opinion, the most important discussion we've run. If by some freak of chance you haven't read Orwell's 1984, then "celebrate" this new year by doing so. As depressing as the book is, the author meant it as a warning to us, an omen of the dire consequences of our failure to halt that fascist 1984 scenario. So now THE year is finally upon us. The fatalists among you will probably be "screaming" in ecstasy, but hopefully the rest of us will not submit our resignations to humanity, and by our mere existence, by our efforts to assert our individuality collectively, and by our desire to throw off the shackles of conditioning, we represent a victory. Let's go on from there!

Okay, Timmy Y says I'm a linguist. (My mother says, "Why don't you get your degree already and get a job!") So he asked me to write my 'Hello 1984' column on NEWSPEAK (see appendix pg 246ff, Signet Edition, 1969 printing) and DOUBLETHINK (pg 26ff, ibid.--pretty scholastic, huh mom?) First I want to tell you a story I read in The INCAR Arrow, a "progressive" newspaper printed by the "International Committee Against Racism". Maybe it's better to quote directly:

SOUTH ORANGE, N.J. Oct 8--Twenty students today held a rally at Seton Hall University to attack a student who has been discovered to be a member of the Ku Klux Klan...Several students expressed their desire to join INCAR and to help us in our campaign against the KKK on campus. We will be having weekly meetings and also distribute our petition demanding that this student be expelled and that no racist or racist organizations be allowed on campus in the future. We aim to build a mass multiracial organization that will kick this vermin off campus permanently.

Here's another one, this time from The New Humanist, a left-wing "non-Marxist" newspaper from Washington, D.C.

After a long battle by various people's movements, porno in Norway seems to be on the wane. A decisive move that way came recently when the kiosk company, Narvesen, decided to stop selling the main Norwegian porn magazine Aktuell Rapport. Narvesen, partly state-owned, has kiosks all over Norway, and distributes to many other shops.

First we have a "progressive" newspaper using Nazi tactics to hound someone out of a university just because he belongs to a group with different ideas from theirs. Then we have a "humanist" group proud that a "people's movement" can force the censorship of a publication they don't like. 1984 has always been with us. In fact, one of the only reasons we are able to get along is that with our so many competing groups, each intent on setting up it's own style dictatorship, the space they make while fighting each other becomes the space we live in. Whether it's the KKK or Commies, porno or punks, there's always someone who wants to ban it, usually in the name of "the people". While assholes on all sides fight it out, we can go about our business. The only danger is: someday, somebody might win.

A simplified definition of NEWSPEAK, is the process of a central authority re-defining words in a way that will serve its own ends. The history of the language is ignored. Words are invented. Old words are given new meanings according to various nefarious intentions. I wrote about this a bit in an earlier column. We've seen "Negro" become "black", "girl" become "Woman", "Indian" become "Native American", etc. There was even a letter in the last MRR saying that these words were created "by the people for themselves". As if "the people" were a single organism, like a jellyfish, who decided in their mass body to suddenly change what they call themselves. The reality, of course, was that a few self- proclaimed leaders made decisions in the name of "the people". At least the United Negro College Fund and the National Association for the Advancement of Colored People had the guts to fight the intimidation.

When the D.C. paper says the skin mag was stopped by "a people's movement", I wonder who bought the magazine in the first place, dachshunds? (I'm sure that the anger caused by feminism has caused hundreds more rapes than has pornography. Rape is an act of violence, not sex. But that's another column.)

Since when did censorship and "kicking out vermin" become "progressive"? Since when did only those who agree with you become "the people"? Since 1984, that's when. That's NEWSPEAK.

And then there's DOUBLETHINK. That's the ability to hold two contradictory ideas at the same time. The example used in 1984 is the motto of Oceania: WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH. In this "1984" issue of MRR, I'm sure you'll read all kinds of stuff about how Reagan calls his missiles "The Peacekeeper" or the Grenada

invasion "a rescue mission". What a revelation! The government is filled with liars, hypocrites, and Doublethinkers. My, my, who would've guessed it? I'd rather talk about you.

You're probably one of those who say "Of course, I support the Bill of Rights. I believe in our constitutional freedoms." Sure, it's easy to remember the First Amendment (as long as you're not "progressive"), but what about the Second Amendment (the right to bear arms)? That's in there too. When you were in the voting booth, on which side of the Bill of Rights did you push that lever down? You're probably too young to vote. But you would have.

And what about being too young? In "progressive" Doublethink, youth rights are important. Give the 18 year-olds the right to vote, let them drive. But heaven-forbid drink? They might have an accident--just like their parents do. And what about sex? "Progressive" people think that sex is a natural, healthy part of life. One should learn to enjoy it, they say, without guilt or fear--unless you're a kid. Somehow, sex with a kid becomes "abuse". It is always "forced". No one your age or younger would ever want to have sex for fun, would they? And "child pornography"? A sin worse than murder! It doesn't matter that many of the kids involved in it are exploited far less than Mikey ("He hates everything.") On the TV cereal commercials. (I know a Danish kiddie-porn maker who says that it's a game for the kids. They love to play sex in front of the camera. It makes them feel like movie stars. It takes a while for adults to convince them that it's "bad".)

Okay, let's get back to you. You haven't been in kiddie-porn (but I bet you think it's bad). You may enjoy a little nookie now and then, even though you're "not old enough". You might even drink. (Just don't let the "progressives" find out about it). How are you guilty of DOUBLETHINK. You talk (sing) about anarchy and change, but you don't care that MTV won't bring your message to it's million viewers because the closest they get to hardcore is JOAN JETT. You worry about discrimination, yet don't move a finger to change the drinking--or fucking--age so that everyone has those rights. In other words, you preach change for everyone else's world, but when it comes right down to it, you're willing to put up with your own. I guess that's why I don't like you very much.

Of course I realize my columns have lately been on the pessimistic side, but this has just been a reflection of the times, a break from that for a while, if you please.

Today I break from my economic discussion of music and its business aspects (more on that in a future piece) to focus on the psychological reasons for the inherent problems in punk today (and in music in general the last decade), a synthesized, applied version of both things I've been thinking about , as well as some class notes from N.Y.U. psychology department course Psychology of Art, conducted by Professor Paul Vitz. The major topic for your consideration is EGO ART (motivation).

According to Professor Vitz, there are 2 kinds of people who go on tiger hunts: those who like to hunt tigers, and those who like to say they've been on a tiger hunt. In many ways, it seems that art, and artistic expression in general, has risen to a competitive position with class (wealth) as a means of obtaining status. This of course implies that creativity has become an avenue for people to achieve self esteem, a self serving reason for becoming an artist. Ego is not necessarily a healthy motivation for art, for in its extremes, art is reduced to nothing but an ego game. Instead of an honest commitment to art, such expression becomes little more than a satisfaction of a pathological need for self-affirmation. When "artists" love applause more than they love their own art, there is definitely something wrong. What one receives is doubtlessly self-indulgent, businesslike ego mentality; a mentality that doesn't want to give, that is, the self- obsession blocks a look at the outside to find something to give, which of course is the death of art. A circle is thus formed: Ego speaks to ego, and the ego of the consumer chooses this ego-indulgent "art", much in the way that faceless TV sitcoms or soaps or heartless, spineless music are supported so greatly by the masses. (in the next column, I'll discuss this in further detail).

To sum up Vitz's views, much of this circle is simply a result of, or at least an indication of people's insecurity with respect tp their intrinsic worth, the same sort of mentality that led people to feel the need for 'keeping up with the Joneses' (now I know why I hated Junior High). You see, too many go into art as a way of being valued socially. Such non- artistic motivation becomes so removed from basic love for art, that art is destroyed in the process.

Most of my generalities from past columns become remarkably clear now. We are now faced with the major reason for punk's

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submission from an inspiring creative art form to an utterly regressive, stagnant reflection of everything it once rose against. And, what it arose against was the '70's self-indulgent ego music that obliterated '60's creativity. The circle has finally perpetuated itself, and indeed this time it's far worse, for those in the punk "movement" have deceived themselves into thinking that they are part of a creative, new reaction, when it is the opposite. And it is this blindness that has obliterated any chance of improvement, dooming punk to even further depths of ego-perpetuated repetition and derivative style.

Reading back through this column (and indeed As I sat in class, I was all but in a state of shock, it was so true), so much has been explained if one applies it. Not just the music, but the whole music scene is covered by this. Now you know why people at punk shows slam, and particualrly why people insist on invading the stage, and why apathy is so prevalent at shows (also, why people go to shows despite a total lack of interest in the bands). Furthermore, it is easy to see that the ego involved keeps people from realizing how easy it is to see through them. And those people who are creative and love the music are sickened (as I am) and driven away from the ego-game in search of other forms that have stayed closer to 'art for art's sake', whatever they be.

Of course, there probably is some ego involved in the majority of artists' expressions, but the point here is when the ego takes over as prime motivation, art is lost eventually, trampledby the inevitable lack of significant expression of any sort.

Lastly, two other conclusions are reached. It is clear now why a good percentage of bands become semi-worthless after receiving a certain measure of critical or commercial success-- they are unable to resist that pull of ego ("star mentality") to the point where their former love of their art has quietly departed in their new self-conscious situation. And finally, it is no surprise that most truly inspired music (art for people is that which transcends the ego--for ego innovation and true frail emotionality run counter to ego. In taking this chance, in doing something not instantly acceptable (in not feeding the ego), one is taking a chance; that is, the motivation is more sincere (or in general, just doing what you want regardless!). It is this sincerity that shines through in truly great expression, expression that we are given, and can think about, enjoy, and use. (In fact, much great art is produced in situations that would normally drive other artists out, instances where the reward is not only slight, but certain risks, efforts, or penalties might be involved).

The point of this article was to help people come to grips with the reality of the ego-constraint, and the mentality it produces (the sort of mentality that advertising continually preys upon). Chances are, you know it intuitively, but here it is in common sense. Hopefully, this will help people to see through the ego- indulgent, so they can better create and support the creative (music for music's sake), a benefit we would all reap, through more stimulating music (art) and particularly more stimulating music scenes that would be produced, like other creative "movement" that have arisen, the punk movement once being one of them, you know. Send comments! It's important! Send to MRR, or to me at Jack Rabid/ 249 Eldridge St/ Box 14/ NY NY 10002. And support the creatively talently! (sound like a charity?)

ALL WHITE

As the dread year is finally upon us, we will undoubtedly be deluged by the inevitable and predictable comparisons between the world we live in, and the world envisioned by George Orwell in his novel, 1984. On the left, the hysterics will note Orwell's prescience; in that his vision is approximately what our world has become. On the right, reactionaries will chant a litany of privileges and rights, and take comfort in the distance between this world and Orwell's. There will be innumerable articles and indexes written on the subject; politicians will assail the subject for their own ends; and there will be a resurgence of interest in Orwell-indeed, when I went to the library to research this article, 1984 was anywhere but on the shelves.

What all the pundits and politicians will miss is that Orwell's world is not a historical prediction, but a historical fact. The world of 1984 is based on Stalin's Russia in 1948, and like another novel of his, Animal Farm, 1984 is an allegory for one man's disillusionment with his own socialist leanings. This is not to say that the war-oriented economies, the Newspeak, the media control, and the technologies of totalitarianism predicted by the novel do not have a frightening resemblance to the present day; it's just that the tendencies of some sectors of the public to interpret the book in their own light will obscure the historical antecedents of the work, and neglect the political struggle Orwell was waging himself through its writing.

That struggle is the great unread moral of 1984 to our generation; we are not among the workers and intellectuals of the 1930's who accorded Stalin's Russia the status of Utopia; we are not political progressives waging a contest of fear between collapsing capitalism and assertive fascism; we cannot be aware of the draw Stalin's ideology had before it was tainted by Imperialism. Orwell was among the first, and that is why 1984 is so important. It is not a refutation of Socialism; for indeed Orwell was a Socialist until his death. Rather, 1984 is a stunning account of the cost of any orthodox ideology, measured from the perspective of the common man, with a poignant sensitivity to human frailties and strengths.

The novel's tone is gray, and that will be, I'm sure, the other unread moral of the work. More than a political treatise, 1984 is the articulated essence of individual despair in a world where all possibilities are closed and defined. It is English in its sense of the numbing paralysis of middle class values; it is American in its sense of a lost and irreplaceable frontier. In 1984, that frontier is defined as personal happiness, individual discovery; in the year 1984 the very same frontier recedes from us with startling spped. It has little to do with politics, and everything to do with hope... We have come to the point where our reality is mined with annihilation and frustration, where the only respite is even more numbing escape, and where this generation struggles not for ideological or political Utopia, but mere survival.

That is not just gray, but arctic white, and I suspect it is the greatest difference between our generation and the generation of our older brothers and sisters. Unlike them, we cannot circumvent the technologies and ideologies of Orwell's 1984, for we are not the victims of its technologies; but rather, the inheritors of its tone.

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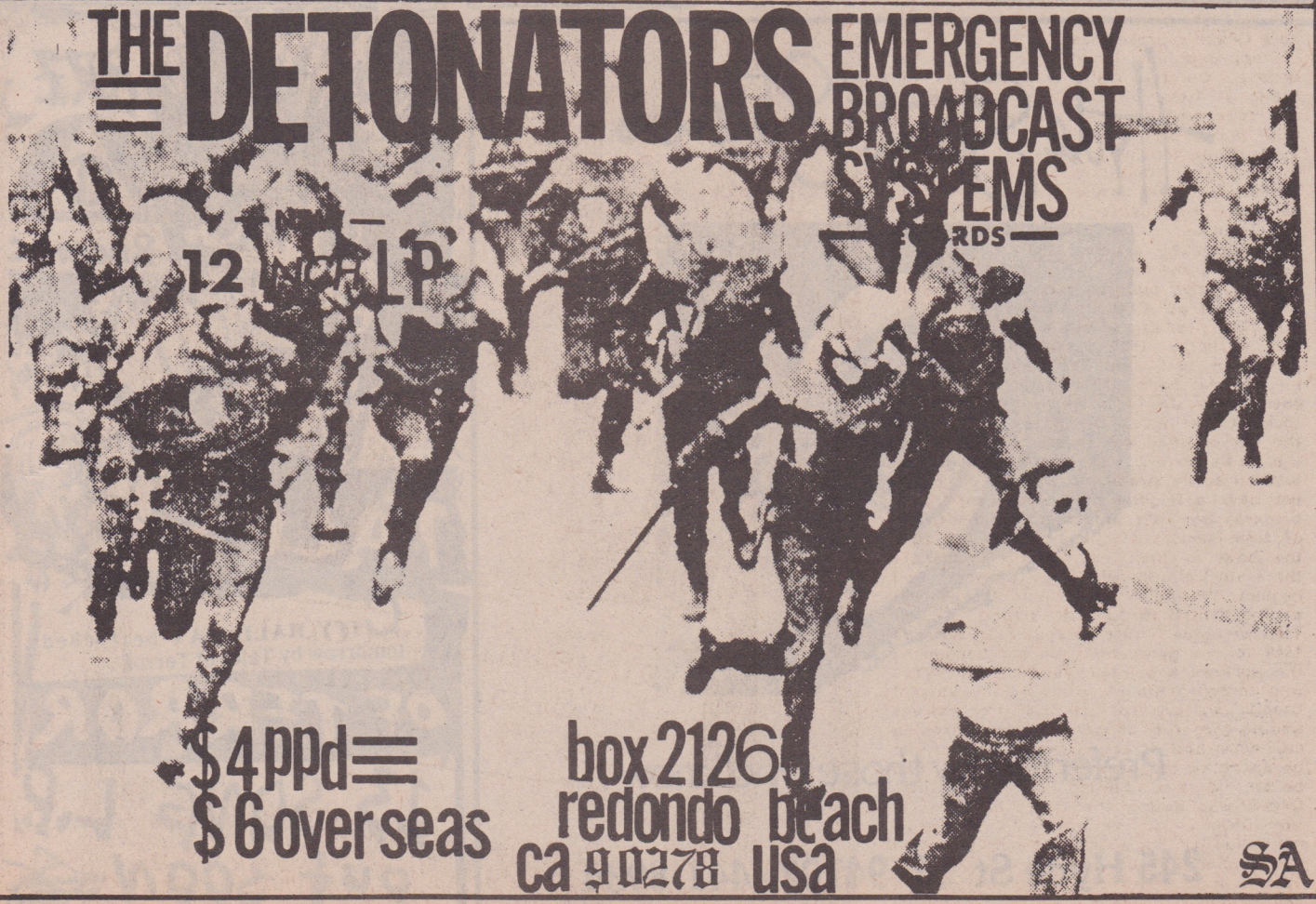

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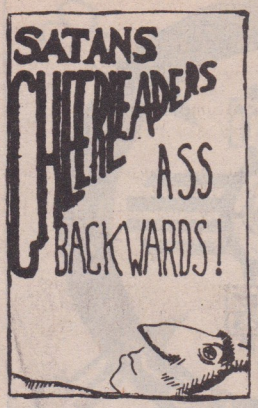

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SEATTLE-Hello Outcasts! It's time for our update. With school in full swing, and the ugly weather stomping down on us, it's amazing that there's so many shows. Lately, Seattle's main organ has been the ever-consistent all- ages club, the Metropolis. Hugo and Gordon have been working constantly to have good hardcore/experimental shows at least twice a week. They've been working on various ways to keep the Met open, and many local folks are volunteering time to help with bookings, benefits, and possibly a daytime art gallery and espresso bar. All bans interested in playing this highly underestimated city should contact the Met at (206)382-9495.

Bands? SPLUII NUMA (ex-FIRING SQUAD, LIMP RICHERDS) have played a few times, showcasing their extremely professional metalcore. Comparisons might be G.B.H., 10 MINUTE WARNING, and L.A.'s AGENT ORANGE. MALFUNKSHUN from Bainbridge Island blow people away with their REDD KROSS appearance and way-more-powerful-than DISCHARGE sound. BOOTBOYS, who have the studded leather, mohawk look down pat, have also been playing the Met recently. Influences may be DEMOB, the INSANE, and PARTISANS. Other bands to look for are: TRUTH DECAY, YBGB, DERANGED DICTION, MARCH OF CRIMES, MR. EPP, 10 MINUTE WARNING, FASTBACKS, CIRCLE 7, and DEATH OF MARAT.

KCMU, the local college station from Univ. of Wash., have been sponsoring many of the out-of-town band shows. The ACCUSED/REJECTORS LP is, according to everyone, "real hard to find". So, if you want one, find it from Fatal Erection Records/ c/o Malcolm Conover/ 693 E. 16th St/ Eugene OR/ 97401. Jeff Diction (DERANGED) is considering putting out a Seattle 7" on Deranged Accusation Records, to include all local maniac bands.

Also, be on the lokkout for a high quality cassette EP of new material from the ACCUSED. The ACCUSED and DERANGED DICTION are heading to the Midwest and East this summer, saying "fuck no" to L.A., because the Olympics are gonna be the worst pain in the ass since pubic lice and scabies.

Remember, quit living for your pasts, and make the best of our presents, cause we're all still outcasts. Lonely outcasts can write the ACCUSED at 1516 N 19th St #130/ Mt Vernon WA/ 98273. Tom Niemeyer

?????

REJECTORS

ACCUSED

by Murray Bowles/M.Y.O.

Berkeley lost its best record store, Universal Records. They're moving to cheaper quarters on Haight St (or somewhere), making way for the continued mallification of Telegraph Ave (Jean's West, Mrs. Field's Cookies?).

M.D.C. headlined a splendid going-away show at the Mab, and are off to Europe and England for a few months, starting with some gigs in Holland to help out B.G.K., who are fighting squat evictions (the continued Americanization of Amsterdam by Holiday Inn).

The D.K.'S did a couple of "experimental" gigs at the Keystone Berkeley and the Stone in S.F., the idea being to break in a couple of 'rock palaces' to hardcore, now that the TOXIC REASONS new LP due out soon, and then it's off to Europe for them too. Elite Club is gone. I don't know...

The Mab (415)822-3716 and Ruthies (415)849- 3258 in Berkeley (ask for Wes) are booking more punk more reliably these days. In fact, the "off and on" punk boutique in the Mab is even back, selling records, badges, and stuff at shows. The On Broadway continues along too (415)398-0802. Also back, "Punk Rock violence", in an unexpected revival at the last AGENT ORANGE show and several subsequent gigs....D.R.I. now do an amazing 51 songs in 45 minutes

God visited us, in the form of the REPLACEMENTS, and many recognized Him not. Three totally awesome gigs (as Jeff Bale would and did say), and no one there to see them. What gives? Also through: D.O.A., looking and sounding their best in a long time. WURM (2 visits in 5 weeks!), SUICIDAL TENDENCIES, STALAG 13 and RICH KIDS ON L.S.D. (come back!)....DISCHARGE and PETER & TEST TUBE BABIES.

In San Jose, GRIM REALITY reorganized, played a buch of shows in the city, then lost its drummer and bassist. EXECUTIONER is reorganizing. Lemon Fresh PLEDGE OF DEFIANCE played, broke up, and reformed within a week. Ian McKostenbaum is forming TIM YOHANNAN'S ARMY. An anti-FACTION band, SPINAL TAP, formed. A 7" compilation, Poison Valley, is coming out, and so, I guess, are the RIBZY and LOS OLVIDADOS records.

Photo by Murray Bowles
Lemon Fresh PLEDGE OF DEFIANCE

SPECIAL FORCES
Photo by Murray Bowles

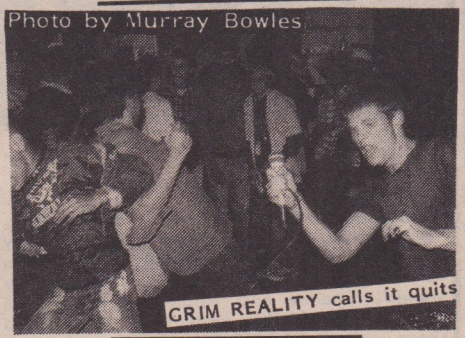
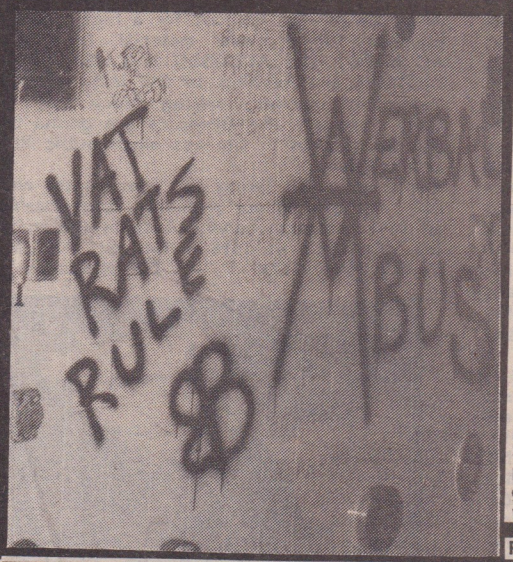


Photo by Murray Bowles
GRIM REALITY calls it quits

M.A.D. reformed and played, after loosing shredsational Steve to Boston. CRUCIFIX lost guitarist Jake and, temporarily at least, replaced him with Drew of A.H.C. for their U.S. and European tour. Rumors to the contrary, CRUCIFIX are not "thrown off" Corpus Christi Records because of personnel changes. FREE BEER is back, KWIKWAY is almost back, but where is INTENSIFIED BLUEBEARD?



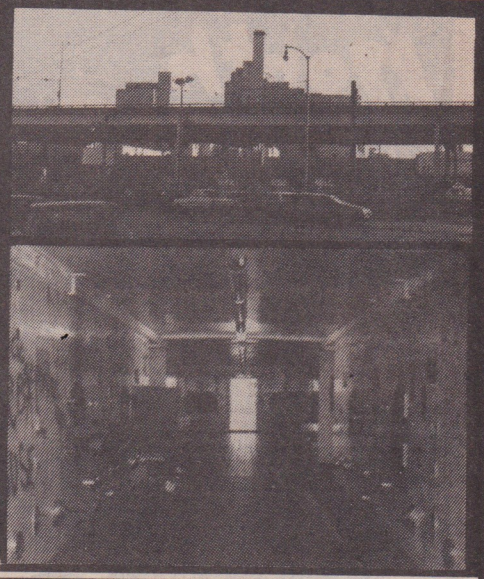
BY CHRIS CHARUKI Photo by Anita

The Vats are the old Hamms Brewery building. It's in the warehouse part of San Francisco's Mission District, so bands can practice as loud and as late as they would like. The rent for rehearsal space is monthly and cheap. It's a great workspace for musicians and artists-- they lock themselves in a vat that used to hold 50,000 gallons of beer.

Beautiful, right?? Wrong! S.F.'s "Urban Machine" has decided that the city doesn't make enough money off the building and the owners, who are in and out of court, don't give a shit about all the good material that comes out of there. At last word, everyone has to be out of the Vats by March so they can tear it down and replace it with something as useless as a parking lot! Great idea, huh?

So while it still lives, we thought we'd present you with some info on the final generation of Vat bands, besides the more well-known ones like M.D.C. and D.R.I.

Post Mortem-Vats closed down Jan 15, 1984



SLUGLORDS
Willie-bass
Steve-guitar, vocals
John-drums, vocals

The SLUGLORDS play a strange brew of metal- hardcore with a twist of jazz influences. They are definitely a Vat band. They began in the Vats in Feb. '83, and played their first gig on April Fool's Day. They have a variety of backgrounds. Steve was the original guitarist for BAD POSTURE, before they moved to New York, and played bass for FLIPPER on a recent tour of their's. Willie is a classical pianist, and John was with MINDLESS THUGS, also a Vat band. John is on tour right now in Europe with M.D.C., filling in on drums. When he returns to the SLUGS, they'll plan a U.S. tour for the Spring. They now have a debut 12" EP, out on Slime Records (their own label), entitled Trails of Slime. Send hate mail and threats to :SLUGLORDS/ c/o Slime Records/ 121 Capp St./ S.F., CA 94110.

CONDEMNED TO DEATH
Eddie-vocals
Tim-guitar
Keith-bass
Mike-drums

Another band that couldn't have done it without the Vats. They started there in March, '83, and had gigs all over S.F. The songs present an honest, up-to-date, unbiased view of life that utilize humor, reality, personal experiences, and fears. These are all applied to their own personal style of noise. They have a 7-song EP out now on R-Radical records called Condemned To Death, dedicated to the Vats. They will soon go on a Northwest tour (Eddie used to be the singer for Portland's ICE 9, who had an EP out 4 years ago). For records, info, write: C2D/ 312 Guerrero St/ S.F., CA 94103.

BARELY HUMAN
Shellee-vocals
Angie Mima-bass, vocals
Carmine-drums

A unique band with an eerie bass sound. They acquired that sound because they don't use a guitar and they don't give a damn about anyone who thinks they should. Shellee and Angie are both from Portland originally, and both in a band there called BRAPH SMEARS (which also featured SADONATION's Mish Bondage). They met up again in S.F., and now both pretty much run the Vat studios. They met Carmine, formerly of PRIMAL SCREAM, and that gave birth to BARELY HUMAN. They have recording plans, and hope to have a single out in February. They also will have a cut on the Vat Compilation LP. The address is c/o Angie Mima/ 312 Guerrero St/ S.F., CA 94103

BORN TO KILL
Lee-bass, vocals
Ed-drums
Jeff-guitar

Fast and aggressive thrash music dealing with social problems and human relations is their approach. Originally called STATIC 3, they gigged around S.F. all Summer, and now have the new name and a new guitarist. They exemplify what the Vats mean: neither Lee nor Ed ever played an instrument before coming to the place. If it wasn't for the Vats, BORN TO KILL wouldn't be happening at all. They have plans for a possible U.S. tour with D.R.I., and plans for a single after that. A demo tape, t-shirts, and stickers are available by writing: B.T.K./ 1215A Broadwick st./ S.F., CA

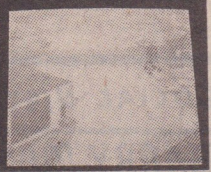
??????????????????
Dave Dick-guitar, vocals
Bill-drums, vocals
Gino-bass, vocals
Dave Dick and Bill were both in an earlier S.F. punk band called the WITNESSES, but they haven't been together for a while. An old friend, Gino, has joined them on bass, to form an as yet unnamed band. They play fast rock'n'roll with heart. They also have a 4 track recording studio in their rehearsal space, and Dave Dick has been mainly responsible for the forthcoming "Vats Compilation LP". They'll have one cut on it, as do most of the other bands named in this article. They're looking for a warehouse or something with a co-operative attitude to replace that aspect of the Vats to set up a new, cheap recording studio and rehearsal space. Good luck.
Write Dave Dick c/o: Vats/ 145 Florida St/ S.F. CA 94103

DICKS
Gary Floyd-vocals
Tim-guitar
Sebastian-bass
Lynn-drums
Debbie-spiritual advisor
The original DICKS are no more. Personal problems caused them to break up (however, their LP Kill From The Heart is still available on SST Records). Gary, with the help of Debbie Dicks, just wouldn't let the spirit of the DICKS die, and returned to S.F. from Texas and recruited: Tim (ex-12 YEAR OLDS), Sebastian (ex-POLICE STATE, D.R.I.), and Lynn (ex-WRECKS). They then rented a vat and molded the new DICKS. They're dedicated to carrying on the social consciousness of the original band. Their new 3-song EP is out now on R-Radical Records, and is called Dicks *** Peace? They also have tour plans for April, spanning the U.S., Canada, and Mexico. They feel a great loss with the closing of the Vats, as it was the place they could "get it all together".
DICKS: P.O. Box 425/ SF CA 94101

UNITY INSTIGATION S.F.

At any moment a human-or--mechanical error could engulf the world in nuclear war.
The responsibility is ours. Let there be a movement to restore obedience to the higher laws humans once had. This alone can clear the atmosphere of the ominous cloud of accumulating Karma that threatens to innundate the globe with rains of nuclear destruction.

UNITY INSTIGATION
Rider-vocals
Rocket-bass
White Pete-guitar
?????-drums
Utilizing former members of X-PO (Rider), FIFTH COLUMN (White Pete), and Scam Magazine, this band is searching for a new drummer, and will be releasing a 7" in Feb. Contact them c/o Rocket/ Vat 209/ 145 Florida St/ SF CA 94114.



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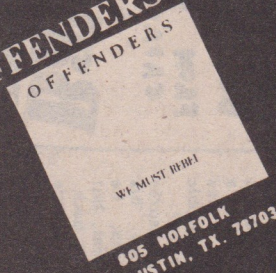

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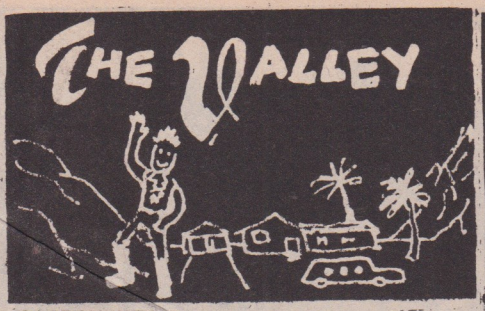

SACRAMENTO-Due to the destructiveness of asshole Quincy "Punks", the Sacto scene has been postponed for a short time. It seems as if these so called "punks" dislike the only Sacto club (Club Minimal, aka Club Pitiful), so they desired to take it into their own hands to rip a sink off the bathroom wall at the WASTED YOUTH gig, punch holes in a wall, and threaten the club's security (which is made up of punks, instead of jocks like at a number of clubs). Now, aren't these actions real "punk rock"? The promoter retaliated by not having any punk shows for at least 3 weeks, and now these "punks" complain. I must also tell you about the demonstration held against Club Minimal by punks because the promoter had a heavy metal show. Shit, he has rent to pat too. With this sorta shit goin' on, the Sacto scene is sure to meet impending doom.

Now the good news. Sacto's TALES OF TERROR will be going on tour with the CIRCLE JERKS. New band is BRAIN DAMAGE (S.P.K./CHROME influence with political lyrics). BEYOND UTOPIA is now AVERSION, and SOCIAL REVENGE rumored to get back together. Sacra-mental #2 is out, and so is Spamm (the zine) #2. So, send two 20¢ stamps to Spamm/ 2422 Rashawn/ Rancho Cordova/ CA 95670. Later, Sumpy.

VORTO GRAPH

A.D. 1984

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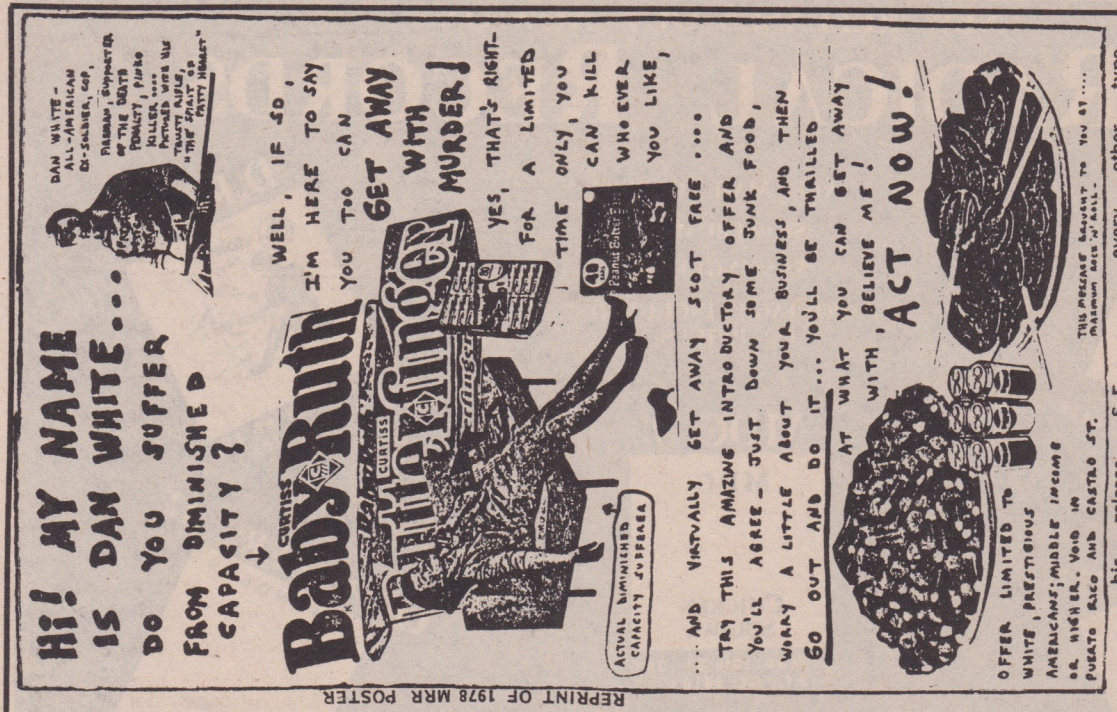
Hi! MY NAME IS DAN WHITE... DO YOU SUFFER FROM DIMINISHED CAPACITY?
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THIS MESSAGE BROUGHT TO YOU AT .... MAXIMUM BOSS W'ASS.

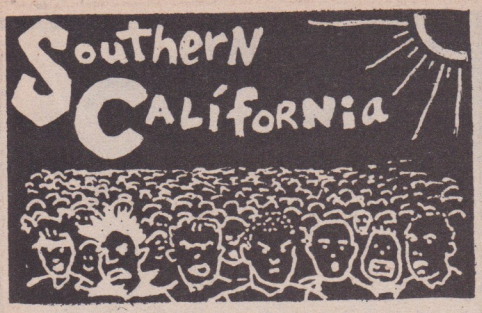
REPRINT OF 1978 MAR POSTER

Dan White was a very conservative San Francisco Supervisor (city councilman). Before that he was a cop, before that a fireman, before that a Marine. He was extremely homophobic and "All-American".

Due to pressures he had from his failing business, he resigned his seat, but then wanted it back. The mayor, George Moscone, upon much pressure from residents of White's district (including former supporters), appointed another person until the next election. White then strode into City Hall, and shot Moscone to death, then murdered Supervisor Harvey Milk, the first openly gay elected to such an office.

It was a political assassination, as liberal/left Milk and Moscone represented to White everything he was afraid of. He admitted to the killings with no remorse, the police department loved it (many wore "Free Dan White" t-shirts). At the trial, White's lawyer argued his client was under much stress from business matters, and because of his eating so much "junk food", he was not reponsible for his actions. This so-called "Twinkie defense", combined with very weak prosecution (many said the D.A. threw the case), resulted in a slap on the wrist for Dan White (a 5 year sentence, where he was accorded all sorts of irregular privileges like color TV and conjugal visits).

The night of the verdict, San Francisco erupted into riots (see cover of the D.K.'S first LP for photo of the "White Night Riot". On Jan 6, the day of his release, S.F. erupted into peaceful, unified protests to show people's outrage at this system's double-standard of justice (depending on your race, economic standing, politics). During the day people marched through downtown, and at night 9000 gathered on a blocked-off Castro St for a rally and music. The crowd of gays, punks, and every other type celebrated their "differentness" and right to exist in the face of the state's bullshit. The DEAD KENNEDY'S finished off the evening, and it was great to see all those varying groups of people thrashing and tolerating each other. The message: We will survive, we will not stand alone, and we are the "humans".



No big fancy introduction this ish, just the straight dope. Well, the end of 1983 saw breakings- up of many-a-band throughout the land. Southern California was no different--the band yours truly drummed for, SIN 34, has disbanded w/Julie forming her own all-girl combo, Mike in the ATOMS, and Phil and Dave staying together to form new band and further the Spinhead Record label with a forthcoming LP by the dispersed Milwaukee DIE KREUZEN. AMERICA'S HARDCORE are inoperable w/Drew off touring England with S.F.'s CRUCIFIX and other members forming new groups. The VANDALS break-up, as do RF7. Anyone else? Oh well, we can only wait to see what rises from the ashes, and by the looks of the ashes, there was a huge fire.

There has been loads of fanfare and hoopla over the touring "big-time" English bands playing L.A. recently, however the 2 best touring bands I've seen happen to be S.F.'s own DICKS and CODE OF HONOR. Oh yeah, BUTTHOLE SURFERS hanged 10 through town, and managed a brown opening slot on another "big" hall show. The club situation, as we celebrate the new year: Cathay De Grande remains open and hosts 3 or 4 shows weekly. If you decide to go there however, beware of man-eating bouncers. One of these contemptuous cannibals bit off part of Todd's (NEW REGIME) ear recently. He has just had plastic surgery-- I hope everything went all right. Sportsman Lodge (now being booked by various promoters besides the original organizers, No Bullshit) has been hosting them gigs. Uh, there's a few "big new wave" places that host happenings that need not be mentioned.

New L.A. band round-up: AGAINST, ARTISTIC DECLINE (who have a new record coming out soon), DC3, and the GRIM (who are very reminiscent of FLIPPER). My'good buddies' KILLROY have an EP out. San Fernando Valley's TOURIST have an EP and track on BYO's Someone Got Their Head Kicked In #2, coming out soon. It also features RIGOR MORTIS, an up and coming band from L.A. CRANKSHAFT have returned in full force and with recording plans. Uh...SUICIDAL TENDENCIES are offering a complete line of apparel from shirts to painter hats to "get out of debt", according to Glen E. Other LP's to be released are RED SCARE's, with the help of Jorge Newbury of Upstart; The COPULATIONS on Mystic; a slam dancing comp on Mystic featuring some classic HC; and DECRY, from San Garbiel will be releasing something soon.

O.K., SO HERE'S ANOTHER AD FOR NEW UNDERGROUND RECORDS | 4305 W. 153RD ST. LAWNDALE, CA 90260

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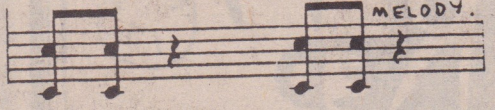
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O.K., NOW FOR THE NEW STUFF: (ALL WILL BE AVAILABLE IN EARLY 1984 ... LISTED IN ORDER OF APPEARANCE)

- PILGRIM STATE - "EFFECTIVE SPIRITUAL WARFARE" (OVER 20 SONGS FOR $5.00) THIS L.P. IS DIFFICULT TO [redacted] CATEGORIZE. MOST OF THE SONG SOUND IGGYISH OF PSYCHEDELIC WITH POWERFULL LYRICS. FANCY PACKAGING / LYRIC SHEET INCLUDED (OF COURSE) A VERY STRONG L.P. (STRONG PRODUCTION VALUES MUSICALLY)
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[redacted] IN THE WORKS: (INVISIBILE CHAINS LP) (NEON VEINS L.P. or E.P.)

IF YOU CANT FIND THESE IN YOUR LOCAL STORE ASK THEM TO ORDER THEM.

The "epic motion picture", Desperate Teenage Runaways, starring all the L.A. scene celebs and musical score by REDD KROSS, is finishing production;So Cal residents, look for screening dates! Other interesting news: The L.A. Weekly has put out a poll of L.A.'s best loved bands, with the JONSES as #1...but with whose votes?

And winding up this month's report, here's a statement for the New Year: There's no such thing as Hardcore. There's no such thing as Punk. There's no such thing as Rock. There is only music and there is only you.

Dave Markey, with help from Mouse, aka Alison Braun.

P.S. from Mouse: There is a lot of good new bands out there that deserve more recognition. It's time for a change, don't you think?

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BLACK FLAG

The following report on the all around status of BLACK FLAG, that so many of you have been interested in hearing about, has been prepared by Chuck Dukowski, ex-bassist for BLACK FLAG, now playing with WURM on a permanent basis, and still working at SST Records (BLACK FLAG's label).

Here's the BLACK FLAG news:

There will be an album, as yet untitled, released in March of 1984.

There will be a BLACK FLAG tour of the U.S. and Canada starting in late March, the supporting band on that tour is as yet undecided.

BLACK FLAG is Greg Ginn, Bill Stevenson, Kira Rosseler, and Henry Rollins.

On the legal front, recording and record release freedom is a reality.

We still have a law suit pending against Unicorn Records to recover money damages and past due royalties for Damaged and T.V. Party.

BLACK FLAG are back, as usual, on their rigirous practice schedule, including many new songs, and work on the new LP. WURM have also been recording, and an album is expected to be out soon.

WORKING MEN ARE PISSED

MINUTEMEN

MRR: IT SEEMS LIKE THE MINUTEMEN ARE ONE OF THE FEW BANDS THAT ARE NOT ASHAMED THAT THEY ARE ALSO WORKING PEOPLE (NOT IN THE MACHO, SELF-RIGHTEOUS WAY THAT Oi! BANDS PROCLAIM). MOST MEMBERS OF TODAY'S BANDS WANT TO DISSOCIATE THEMSELVES AS FAST AS POSSIBLE FROM "WORK".

D: That latter attitude is more of a bourgeois thing than working class. That's what a lot of working people want to attain. Our attitude towards work is 'it has to be done'. History proves that in our mobilized society, you have to give up something to get something.

M: I think that no man is an island, and everybody's got to pull together. It's either that, or someone powerful ususaaly will come along and make everyone else do what he wants. I don't know that an "individual revolution" will really change anything, except to exercise personal being. Work should be working for the people.

D: Well, you've gotta work, no matter what.

MRR: WHAT DO YOU GUYS DO FOR A LIVING?

D: Mike works for a lawyer, I'm a painter, and George is a machinist. I also work in the Parts Dept. of an auto dealer. I have had lots of personal conflicts there, some over the music I listen to. I would listen to soul music, and there would be a lot of redneck repurcussions. I couldn't hang with that--seperating black and white.

M: Unfortunately, most of the working class is redneck.

MRR: THAT'S THE DIFFERENCE BETWEEN YOUR ATTITUDE TOWARDS WORKING PEOPLE, AND THE ROMANTICIZED VISION PUT FORTH BY CERTAIN SEGMENTS OF THE LEFT, AND BY THESE SUPPOSED "WORKING CLASS BANDS", THAT ALMOST BRAG ABOUT THEIR IGNORANCE. THAT IS REDNECK!

MRR: IF YOU HAD A CHANCE TO LIVE OFF THE BAND, WOULD YOU DO THAT?

D: Yeah, I would. Up to a year ago, we hardly even got paid for a gig. Now, we make some money, so I can work and play in a band and make a little extra. I'd like to work less, so I could put more into other projects, art, etc.

D: Most people who work, unfortunately, allow themselves to get saddled with car payments, house payments, etc...they have to work just to keep up those things. Then their outlets have to become easy-type stimulation, like sex, drugs, etc. I broke away from those traits handed down to me by my parents, so that I could do more creative things too.

MRR: DO YOU HAVE ENOUGH TIME AND ENERGY AFTER WORK TO DO THAT?

D: No, not always. After lifting boxes for 8 hours, I don't want to do much of anything. I think that might be why a lot of people who love and admire art don't try to create it. It's easier to look at it.

MRR: DO YOU THINK THAT IF YOU GOT TO THE POINT WHERE YOU COULD QUIT YOUR JOB, THAT YOUR ART WOULD CHANGE DUE TO THE CHANGE IN YOUR LIFESTYLE?

D: You mean because I wouldn't be confronted by working people?

MRR: RIGHT. YOU WOULD THEN MAINLY BE DEALING WITH THE SAME TYPE OF PEOPLE- MUSIC SCENE AND INDUSTRY TYPES.

D: I don't know. It's hard to say. I might look back at what I used to do more critically if I had more time to think.

MRR: WHAT ABOUT THE "PISSED" PART OF "WORKING MEN ARE PISSED"?

D: Mike wrote that song; let him answer that one.

M: I think that work isn't "human" work. It's like for cows. Moving a box for 8 hours...human work is doing something you're best at.

MRR: IF HUMANS AREN'T GOING TO MOVE THAT BOX, WHO IS?

M: They can give some guy a job inventing a machine to move that box. A little creative work. I don't like to see such a big division between art and work. But I think people in power would feel threatened by making workers artists, because then they'd start using their heads and be harder to control. So the being "pissed" thing is about being frustrated--the dead end of not being able to use your imagination. Those boxes are always gonna be coming into the warehouse, and you're always gonna have to move them out. No hope.

MRR: WELL, TECHNOLOGY IS AT A POINT, WHAT WITH ROBOTS, TO BE ABLE TO FREE PEOPLE UP. BUT UNFORTUNATELY, IN THIS SYSTEM, IT SEEMS TO JUST CREATE MORE DEPRESSED UNEMPLOYED PEOPLE.

M: Right. There needs to be room for millions of people to be able to create, and not have that relegated to a small elite who hand it down.

MRR: DO YOU SEE ANY PRACTICAL WAY TO IMPLEMENT THAT REALITY, THAT DREAM?

M: The first thing is to give workers confidence. That's what we try to do with our songs. It's not to show them "the way", but to say "look at us, we're working guys, and we write songs and play in a band." It's not like that's the only thing to do in life, but at least we're doing something---confidence. You can hear some song that the guy next to you at the plant wrote. That's what bands did for me. In our system though, they try to do it with money--that's how they try to give you confidence. But that just turns into a big con.

MRR: YOUR MUSIC IN PARTICULAR IS SOME OF THE MOST ESOTERIC AND POETIC, NON- MUNDANE STUFF AROUND, WITH LYRICS THAT ARE VERY CHALLENGING. ISN'T THAT ABSTRACT STUFF A BIT SURPRISING COMING FROM A BUNCH OF WORKING STIFFS FROM SAN PEDRO?

M: Unfortunately, it is. It shouldn't be, that's the whole point. "There came a time when average Joes and nurds took up guitars against the State." We were forced to by shit conditions. And more and more will. Music isn't just a thing to wrap fashion around. It can be inspirational, like the better aspects of religion. It's not a selling thing.

MRR: SO, DO YOU SEE ANY CHANCE FOR WORKING PEOPLE TO BECOME DREAMERS AND CREATORS IN THE PRESENT WORLD?

D: Yep, I do. It has to come from inside them. If we can do it, other people can too. That's what we're trying to project.

MRR: YOU SEEM TO BE AN INTERESTING COMBINATION OF ANGER AND OPTIMISM. DO YOU SENSE YOU ARE MAKING ANY PROGRESS, ACCOMPLISHING ANYTHING BEYOND THE FIRST STEP?

D: Well, we've got the label, New Alliance, so we can help promote other bands.

MRR: HOW ABOUT EMOTIONAL SATISFACTION?

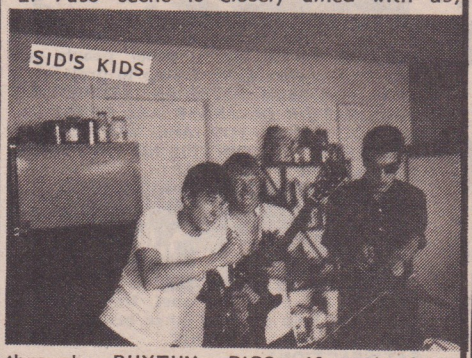
D: Yes, 100%. It's a big thing to go from having those ideas, and then putting them out there where people can have access to them.

MRR: ANY FINAL COMMENTS FOR OUR READERS?

M: Yes, for the punkers. One of the reasons we play all these different kinds of musics, is for them--to see how seriously they take 'No Rules' and 'Anarchy'. We throw all this soft music, folk music, jazz, etc, not only to avoid getting caught in just one style, but also to show them that "See, you didn't want any rules...this is what you wanted. You didn't want to be told what to listen to." I know it's hard for them. It's easier when it's all set up for you. But in a way, I have more faith in the younger kids, who can at least see our music as "the enemy." The older people don't even know what to call it. So it's a challenge for those kids, like what bands did a few years ago at shows. There have to be some bands committed to that, and I think the MINUTEMEN are.

MIDLAND/ODESSA- These are two cities close to each other between Dallas and El Paso. it's not very pretty out here, and most people are here because there's oil around. As far as "underground culture", it's here, but there isn'y a lot of it yet. Odessa has had a punk band since 1978, RESEARCH, which is still around, and gets crowds to their occassional shows through word of mouth. The big news recently is the first appearance of SID'S KIDS, the area's first and best hardcore band, made up of 4 teenage skate-punks. they are causing a bit of a stir. The area's other important band is the mysterious BURPING UP BLOOD, which centers around one key member, D.N.L., and includes an occassional drummer, etc. They have been around since '82, and were precluded by the KLINKS, which featured the same key member. The music of B.U.B. is very odd for this area; kind of like T.G., CAB VOL, and CAN. Hasn't yet appeared live. SID'S KIDS did recently open for RESEARCH, and nearly wiped them off the ground, even though they only have a 20 minute set.

Even though they are 300 miles away, the El Paso scene is closely allied with us,



through RHYTHM PIGS (formed from CIVILIANS IN ACTION) and RED ZONE, the city's two best bands. To the north, in Las Cruces, New Mexico, are JAMES FEAR and the FOOTNOTES, and is home base for the USUALS and the DECADENTS. With the exception of the last two, all of the above are going to appear on a compilation called Way Out In The Middle Of Nowhere. The area's main zine is Exposure, as well as Reactor and Basher in El Paso. There have been sporadic gigs from all, but it's usually pretty sketchy. We hope to do a package tour of SID'S KIDS, B.U.B., RED ZONE, and RHYTHM PIGS next summer. Please contact us if interested in getting it in your town. Thanks, d.n.l./ c/o Exposue/ Rt. 3 Bx 451-J/ Midland TX 79703.

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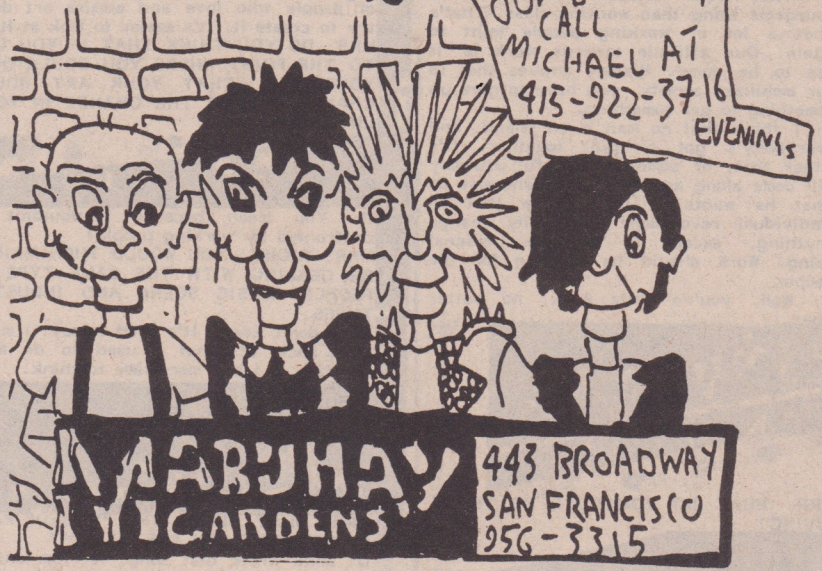

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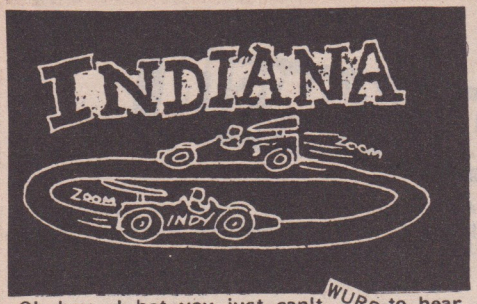
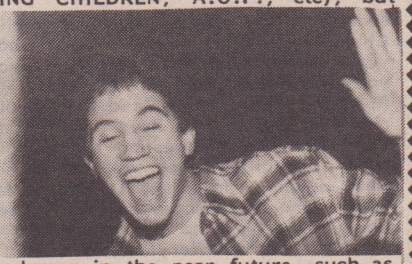


Oh boy, I bet you just can't WURST to hear what's been going on in good ol' Indiana. well, to start off, Gravelvoice records has moved to Bloomington, and leaves Columbus a rotting carcass. The PATTERN is still at it, have added some new people on different instruments, but have not played out in almost a year. Bloomington is the subject of this report. There has always been a scene here, going way back to the PANICS, GIZMOS, and DANCING CIGARETTES, and now recently, MOTO X, SPECIAL GUESTS, The WURST, and the SCABS.

What luck! A couple of weeks here and I found a lot of underground publications (Mickey Malice, D'Know). There's a cool bar to play called Second Story, but the best news yet is the all-ages club next door called Ricky's Canteena. It just opened and has had The ZERO BOYS, KILLING CHILDREN, ADHERENCE, and others. Average attendance is between 75-150. For info, call me (Scott Colburn) at (812)337-5308 or call the Canteena (812)333- 0693. Other cool news is radio station WQAX, and you can have your records played by sending them to Tom Donaohue/ 400 W 1st St/ Bloomington IN 47401. Or you can send them to Gravelvoise Records, where they will not only get played on the radio, but will be reviewed in Blow It Off fanzine.
Which reminds me, B.I.O. is going to expand to 8½x11 format, and really needs advertising. It will either be a free mag, or cost very little, depending on advertising revenues.

Those two wild and crazy guys, the Space Brothers, are at it again and bring you not only all the great records that you already know (Master Tape I & II, KILLING CHILDREN, A.O.F., etc), but



new releases in the near future, such as ZERO BOYS 2nd LP Payback Is Hell, VIOLENT APATHY's Here Today, KILLING CHILDREN LP, and cassettes by the GYNECOLOGISTS (A Goat You Geek), and CHEETAH CHROME MOTHERFUCKERS/I REFUSE IT from Italy.
Elsewhere in Indiana, Indianapolis to be exact, there is a new store that carries all kinds of weird things, so if you want to send them samples of your tapes or records, write to Carfax Market/ 709 E 54th St/ Indpls IN 46220.

ZERO BOYS plannimg a national tour in May, so look for em in your town. Speaking of addresses, here's ours: Gravelvoice/Blow It Off-P.O.B. 2271/ Bloomington IN 47402...Affirmation Records/P.O.B. 30253/ Indpls IN 46220

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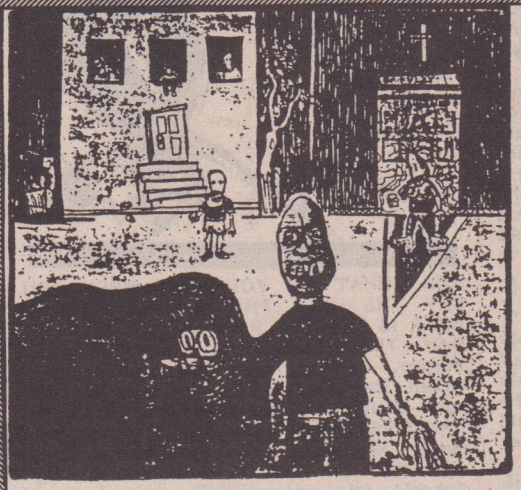

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ESCAPE TO WISCONSIN

An interview with Dan, a hardcore promoter from Northeastern Wisconsin. A-1 Joes Productions.

MRR: WHAT'S THE FIRST THING YOU WANT TO TALK ABOUT?

DAN: A disclaimer, just like the one they had at the end of the TV media event, The Day After. At the end of the program, instead of seeing the production credits as is uaual, they said something to the effect that the simulated nuclear attack on the U.S. was mild compared to the destruction that would occur due to an actual nuclear attack. Now, I'll try to attack some of society's local, regional, and national myths, and hope to wreak some havoc everywhere. Sorry!

MRR: Where is Northeastern Wisconsin located?

DAN: I like to call it N.E.W. We are located 100 miles north of Milwaukee and about the same distance from Madison, only northeast. We're 200 miles north of Chicago.

MRR: HOW ARE DECISIONS MADE ABOUT SHOWS?

DAN: Since we started, all bands have made it a group effort. Either everyone decides we will do something, or it isn't done. The majority of decisions are made a few hours before the show by the people who have some knowledge of the idea or problem at hand. Nothing is formal, and decisions are rapid fire around the room with everyone doing what they want to do. If you didn't take a close look at it you would miss it. Right now, we're thinking about new ways of doing shows. To get away from the idea that a certain band is a "headline act" and to escape a traditional rock'n'roll rut, we're planning to put all bands' names in a hat and whoever gets drawn first, they'll play first, etc. We are hoping it will destroy ego trips and give a chance especially for younger kidswho sometimes have to be home early, to see a group that by traditional standards would play last. It will also be a great way to get more of the crowd to show up early. We're going to call it the "Hat Attack!". Another idea is the "Flash Attack!", taking 2 bands that are relatively compatable and have each alternate half hour sets, then a couple of 15 minute sets at the end. It will be like a 'Battle of the Bands', minus the competition. The battle will be to rile the crowd towards sheer sound and togetherness.

MRR: WHAT ARE THE BANDS FROM THE AREA?

DAN: SUBURBAN MUTILATION, PRISONERS OF SOCIETY, SKANKING REAGANS, A.T.&T., MORAL DISGUST, The MESS, NO RESPONSE, TEMPERMENTAL PSYCHOTICS, DEADLY RITE (8th graders), MALIGNANCE, ART THIEVES, A.B.M. (A BUNCH OF MORONS), and all shows so far have been done in Oshkosh or Green Bay. We usually add a band from Milwaukee or Madison to round things out, like SACRED ORDER, the now-defunct DIE KREUZEN, STATE from Ann Arbor, IMMINENT ATTACK , and recently we had Minneapolis bands HUSKER DU and LOUD FAST RULE.

MRR: WHAT'S IT LIKE TO LIVE IN N.E.W.?

DAN: We, meaning the people in the underground scene, are suffering from culture shock. It happens because everything around here is serious: serious, conservative republicans, Christian religion, and people who are very sports oriented. The only philosophy you are allowed to hear is that of Ronald Reagan , Paul Harvey, and the established christian church. We have no alternatives. Very few people question the established order of things. You will never hear a word against capitalism. It has no faults. People who have money and are aggressive moneymakers are to be admired! This is Joe McCarthy territory! He is buried here in Appleton, and that was and is his home.

MRR: WHAT DO YOU MEAN WHEN YOU SAY THE ONLY PHILOSOPHY YOU CAN HEAR IS THAT OF REAGAN, ETC?

DAN: That is so bizarre, it's not even the bottom. All TV programs come out of Green Bay (unless you have cable, and why bother?). They ban shows like the RAMONES Rock and Roll High School movie. Remember quotes like "Eat it Vince" and the spoof on Vince Lombardi High School? It's not allowed, and I would assume that's because Lombardi was a Green Bay Packer coach. You know it was supposed to be on because it was listed in TV Guide. But when you want to see it and have a laugh, it's simply been replaced by something else--no explanations. Recently, the Wisconsin Educational TV, WPNE, goofed and by mistake put on a scheduled medical program on Aids. It lasted about 4 minutes, and then all of a sudden you heard a zip and saw all this confusion on the screen and then a comment: "We now join our regularly scheduled program in progress." Then we got last week's rerun of the Lincoln Park Zoo in Chicago. When the 240 Marines were killed in Lebanon, the lead story on all channels for the 6 o'clock news was how the Packers did that day. The most recent of stories is that the dept. of Social Services for the county, of which Oshkosh is part of, denied a foster care license to a married couple because they allowed a former state representative to "live under their roof" who is not heterosexual. The license was denied months ago, but we never heard anything about it until the state over-ruled their decision. We have a long history of this type of thing. Like when Susan B. Anthony gave a lecture for equality for women many years ago, the Oshkosh Daily Northwestern article talked about what she wore. No mention of her ideas. Clarence Darrow came here to fight the Paine Lumber barons against child labor. There was no press. The University of Wisconsin-Oshkosh college paper, The Advance-Titan refuses to cover any hardcore events, and we have a UW-O punk band called MORAL DISGUST. They say they will come to cover HC shows, but they never show up. I ask students on campus about this and they say, well, you know, hardcore shocks a lot of people and they don't want to upset anyone. The Rev. Norb Rozek puts out a fanzine called Sick Teen, and in the last issue he had a picture of himself with the caption "We all live in Poland!" I hope people can see what he means. He's also in the band SUBURBAN MUTILATION. Intelligent thinking!

MRR: HOW DID HC COME TO N.E.W.?

DAN: In the late '70's we had a bar in Appleton called The Thirsty Whale that mixed punk and new wave, but they kicked us out after our Quincy Punks trashed the place. The bouncer never figured out how to deal with the problem, and nobody liked the manager. We had nothing for years, and what we have now is considered to be a resurgence. In any case, things around here sucked until the Rev. Norb, at age 16, started things up with Sick Teen. We now have 2 more current zines, No Nations and Urban Waste. It's definitely a kids movement with a lot of influence from the Green Bay area. The actual HC shows in Oshkosh

came by way of zines out of Madison like Catholic Guilt, Reagan Death, and MRR from Calif. From the zines, I read that Bone Air was doing shows at the Wil-Mar Center in Madison last winter, and drove the hundred plus miles to see them.

MRR: WHAT HAPPENED?

DAN: It was great. I was waiting around outside when some guy, this blond kid with a mohawk from the band KILL DOZER, sees my naturally bald head (you know how it grows out on the sides) and hollers "Looks like you went to a barber to get a mohawk and he missed". I love sarcasm. Then, a couple of shows and several hundred miles later, I met Markie of the now-defunct MECHT MENSCH. He was kind, friendly, and explained a lot of what was going on. On the inside of my frosted car window he wrote "Mecht Mensch". I never washed it off. Mark started a revolution in an area of the state he's never been to. When I came out with a poster last summer advertising a HC show in Oshkosh, Bob McKinley started a band called BLOOD SPASM (now defunct, moved to Tucson), and the time had come!

MRR: THINGS HAVE CHANGED THEN?

DAN: Yes and no. We got the music, the crowds, and lots of fun. But we're not organized enough to change or do anything yet.

MRR: WHAT WOULD YOU LIKE TO DO?

DAN: Start small! I don't think we're strong enough to deal with the issues I mentioned before, but we could horn in on other people's. An example would be like an incident in Madison right after Flight 007 was shot down. The Young Republicans put up crosses on a hill at the university and the hippies came down, and a big arguement broke out. It was on local TV news. If we were more organized and knew about it in advance, we could have rushed a bunch of us punks to the scene and have each lie down under a cross. If the news people would have asked us what we were doing, we could have told them we were Young Republicans. Definitely! I think as Ronald Reagan hits the '84 campaign trail this summer, punks should show up at rallies, wave, smile, and agree with all he has to say. The cultural shock would probably undo him.

MRR: WHAT ELSE?

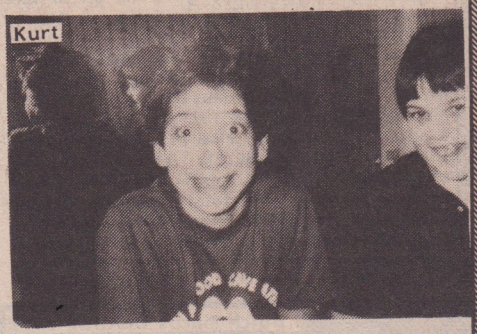
DAN: Well, no matter how bad the Leaping Republican Repressive Reaganism is around here, we still have another huge yet hidden underlying problem that reflects all of the U.S. Our largest minority in the area are Indians, or Native Americans as they like to be called. It's so repressed. I ask people all the time when was the last time they saw one. Nobody ever knows. What are their attitudes? How is Native American culture different from white, black, or Spanish American? I really get wild then, like a few months ago when everyone was talking about the Hitler diaries, when they didn't know they were fakes. The big question was, did Hitler ever really call for the extermination of the Jews? Big question! Shit, we had a President of the U.S., Andrew Jackson, who said "The only good Indian is a dead Indian." We always point towards Europe and holler "Shame!" at the Germans. How many people know about the holocaust of Native Americans, the destruction of their values, culture? Whose land do we live on? How did we get it? Since Jews know so much about persecution, when was the last time you saw one with his arm around an Indian? How many different ethnic groups have climbed up the capitalistic ladder and never turned back? Someone's got to be on the bottom, don't they? What is our country's role in the genocide of its native people? It's like nothing ever happened, or continues to happen, and we have programs on TV like "The Day After", where, in the audience after the show, people say there will never be a nuclear war because the thought of it is too horrible. If we can do it to the native people of this land, and ignore that we really did it, we can do it to anyone. The end will justify the means. Ancient Indian values were beautiful: no capitalism, no exploitation, they wasted very little. The best thing I can think of to drill this point home is last year when I saw an interview with Grace Slick. She was asked what the differences are between the sixties and the eighties. She said, "In the '60's, we believed that bands and music, peace and love, would bring people together and we would solve the world's problems. In the '80's, we now realize that man is a killer and a jerk." I think it's part of our basic western "civilization", capitalistic efforts and Christianity as a persecuting, self-centered religion always keeping the fuse lit.

MRR: WHAT DID YOU THINK OF "THE DAY AFTER"?

DAN: A media piece of junk to keep people from thinking, similar to a football game or a visit to a religious shrine. There will be no day after, and everyone should know that! 140 million people saw the emperor's clothes, and the emperor has no clothes. That huge of an illusion scares me, but then so did the landslide election of Reagan. Did you ever notice that everyone believes they live at ground zero? Nobody wants to think they're so unimportant that the Soviets wouldn't drop a bomb on them. Paranoia at its finest; a way to develop more nationalism at a time when we have to look at world problems even for the slightest chance of survival. I enjoyed the woman in the audience who had to give the party line also. You know, the one that we've all been led to believe about how we have to remain militarily strong against the Russians because they have broken every agreement we ever made with them? We have the Oneida Indians right outside of Green Bay. They have never lost a war, but were forced to come here in 1830 from New York because of the Indian Removal Act. They had deeds signed by George Washington saying that the land they lived on in NY would be theirs forever because they fought on his side to win the Revolutionary War. I figure it this way--the Nazis, and now the Soviets, must be reading a lot of U.S. history. The accurate stuff. That's where they learned to break treaties--from us.

MRR: WHAT DO YOU SEE AS BEING WORLD PROBLEMS?

DAN: People are always saying "Get the facts, don't preach". It's so easy to do. All you have to do is call the public library and they give you the answers FREE. It's like a zine being only as far away as the postman. All you have to do is figure out what you want to ask them, and then call. I called and asked the following questions, then I put those answers into further questions and sent them to a very bright 14 year old, Kurt Rozek. Here are the answers. I found out a child dies every 2 seconds of hunger and its complication, diarrhoeal infection. So, I simply asked Kurt how many children will die during a Packer game.



KURT: Seeing that a Packer game lasts approximately 3 hours and 15 minutes, I would say 4050 children will die while I'm at the Packer-Bear game this Sunday.

DAN: How many people, including TV, will be watching the Packers on New Years Day?

KURT: 151,279,645.

DAN: How many people watching a Packer game realize that a child dies every 2 seconds?

KURT: I would guestimate that 1042 of those people know that. Only a few know that because most people don't care that much, and are too greedy to help those people. They're all watching the football game, but I must admit, I would rather watch football.

DAN: Figures from a year ago say that world armaments purchasing (by all countries) is at a million dollars a minute and rising so fast that no one can keep track of it. How many armament dollars are spent during an average Milwaukee Brewers game?

KURT: Seeing that a Brewer game lasts about 3 hours, I would say that's $180,000,000. Wow! That's a pretty penny.

DAN: In your opinion, do people know more about the Milwaukee Brewers than they do world armament? If so, why?

KURT: I think people in the U.S. know more about the Brewers because the 'true blue crew' are on TV a lot and are talked about a lot and not many people know about world armament.

DAN: Other things I found out from the library that helps to get things more specific are: 2 million cases each year of TB and 1-2 million deaths. Tetanus is 1 million lives lost each year, of which 50% are newborn. In West Africa, measles cause death of 500,000 children under 2, each year. There are 50-100 thousand children in refugee camps in El Salvador with little food and less health care; 5000 children die each year in the U.S. from child abuse. MRR: WHAT'S THE POINT OF ALL THIS? DAN: Many, many. The absolute waste! "Man being a killer and a jerk." Political systems of countries would rather spend huge sums of money on weapons than food or medicine. People who think they are educated, thinking about little more than sports events. Issues! Issues! Issues! It's not a question of Korean Airlines 007 or Beirut, Grenada, or Blah Blah, Day After--they are dwarf issues flashpoints. How can people say a nuclear war will never happen when they are ignorant to the fact that we are killing our own children and spending money on arms at such a rate that no one can count the dollars fast enough? It's what I mean when I say The Day Before and The Day Before That! It's our own ignorance, cruelty, and stupidity that makes us ground zero; definitely not our own importance! We have a holocaust of children today. One of the things I should mention about library information is that some of the current facts you want come out of magazines that are months, or even

years back. I had them put some current things aside for me and then went down and took a look. They gave me an article by John Issacs in The Bulletin of Atomic Scientists, May 1981, called "Reagan's Defense Budget". In it he said that the budget calls for $222.2 billion for 1982, which represents a massive $44.2 billion rise in one year from 1981 to 1982, or 24.8 % and an $80 billion rise in two years from 1980 to 1982 or 56.3%. The future, he writes, will be $367.5 billion by 1986, and a projected six year total of $1.638 trillion "despite the fact that there is little evidence that new weapons will provide additional security." I also found a

Butch Mucus-DEADLY RITE

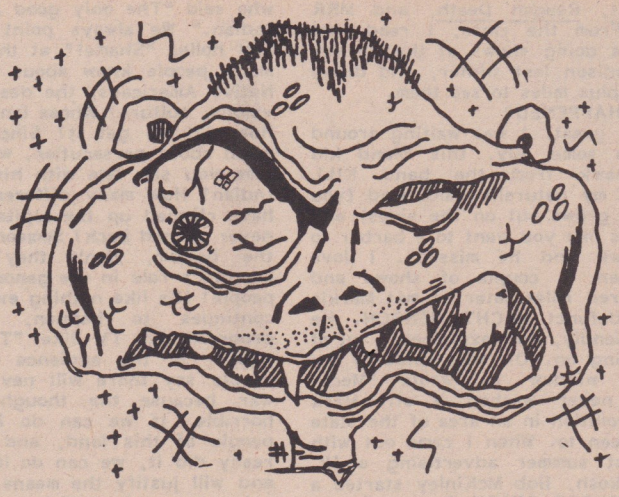
magazine called 'Aviation Week and Space Technology, Feb. 16, 1981, Vol. 114, No. 7, with a four page glossy in color ad for a F-15 Strike Eagle, "An airplane so versatile, so suited to the nation's defense needs, that if it did not exist, it would have to be invented."

MRR: BACK TO THE MUSIC SCENE, WHAT DO YOU LIKE ABOUT HARDCORE?

DAN: Lots! The music is addicting; you hear it a few times and then Bang! Bang! And it's all yours. Creative names of groups is something in itself. Anti-Reagan, anti-capitalism, anti-Christian, all-ages shows, great fanzines in every state. Got to mention Spats zine/ P.O. Box 2235/ Wayne NJ 07470. And, interesting lyrics=interesting poetry. People who are motivated to do things without the money carrot in front of their nose. Intelligent people that let you get to know them deep down. Idealism; something to believe in instead of slowly going crazy. Philosophy. The shock value, the outrageousness, a chance to discuss your views and ideas in a world that doesn't permit it.

MRR: WHAT BANDS WOULD YOU LIKE TO DO IN THE FUTURE?

DAN: We should attempt to unite Chicago, Milwaukee, Northeastern Wisconsin, and Madison so that bands on tour have less area to travel, fewer expenses, more places to play.


ARTWORK BY REV. NORB

REV. NORB: (via telephone) Anyone and everyone!

DAN: The Rock Against Reagan Tour for Summer '84. Right now, the EFFIGIES. The DICKS would go over big. IGGY POP, APPLIANCES, JUVENILE TRUTH, A.H.C., SUICIDAL TENDENCIES, D.R.I., ANGRY SAMOANS.

MRR: WHAT NEEDS TO BE DONE?

DAN: Call the library to find out who Susan B. Anthony, Clarence Darrow were, throw in Thomas Paine too. Find out who lived in your area of the country for thousands of years before exploitation. What were their values? Consider NE Wisconsin an outpost in the far reaches of the North that needs support! Send fanzines, letters, tapes, records: Dan/ 2229 Ashland St/ Oshkosh WI 54901.

MADISON

IMMINENT ATTACK are currently Madison's most active and popular punk band. Tight arrangements and a ferocious execution result in dynamic and energetic performances. They were recently in the studio again, this time recording for an upcoming EP. Better-than- average wall-of-sound metalcore, to put it mildly.

The APPLIANCES-SFB are still going strong after 5 active years on the scene. Their recent single, "Waiting For The Europeans/Head culture", is doing extremely well, and they continue to draw large crowds whenever they play. Their music incorporates a wide variety of progressive influences.

APPLIANCES

KILLDOZER are also quite prominent on the scene these days. With their gnarly originals and outrageous covers, they've become one of Madison's most distinctive bands. They were also in the studio recently, recording for an upcoming 12" EP. They'd be the perfect house band in hell!

Another band who play out a lot around here are KNUCKLEHEAD. While their high energy thrash and trashy heavy metal covers aren't terribly original, they seem to be having a good time.

Photos by J Leazer

KILLDOZER

Also, JUVENILE TRUTH have improved immensely since they got their new lead singer. Most active and serious of the younger bands, they don't let their straight edge philosopht go to their heads. Unfortunately, TAR BABIES haven't been nearly as active these days. They played a few shows last summer, but lately have been more into playing out of town. I guess their long-awaited 12" will be out soon.

MECHT MENSCH are no longer together. Dan and Jeremy devote their energy to TAR BABIES. Singer Mark is now with the MUDDHOOKS, a new local band. Mike has moved to NYC. Their Acceptance EP has done well both locally and nationally.

HOLLYWOOD AUTOPSY also broke up last summer, but not before releasing their album. Johnnie and Julie have moved to NJ, and Bob was last seen playing guitar for the PRESTIGE ALLSTARS. We're all going to miss the trashiest of the anti-art garage bands.

Also, I don't know if REDEMPTION are still together. They're a group of young thrashe- out skaters, but I haven't heard about them in a while.

New bands include DA BREECH BABIES, who are Madison's favorite funtime punk band. While one might question the seriousness of their intentions, they can be quite entertaining. They're pretty young, too.

The BUZZBOMBS are kinda cool. They're heavily influenced by the METEORS, CRAMPS, and other psychobilly bands. While they're rather young and inexperienced, they do show promise.

The MUDDHOOKS are another relatively new band. They played a few times this fall before replacing their original singer with Mark from MECHT MENSCH. They should be playing out again soon.

The PRESTIGE-ALLSTARS are another band who have recently appeared on the scene. Consisting of vocals, bass, and an occasional guitar, they really spew out some trash. They're great for emptying out clubs at bar time.

I might as well mention the STRAIGHT A's, who are Madison's "politically correct" straight edge, anarcho-pacifist band. They never play any gigs, so no one knows what they sound like.

Finally, there's been rumors of NO FEAR OF DEATH reforming, but we're still waiting to see what happens. There may be other bands in town, but these are the ones I'm aware of.

There are a limited number of places where underground bands can play here. There are a few places for all-ages shows, the most noteworthy being Wil-Mar, a

JUVENILE TRUTH

neighborhood community center near East Side. While the acoustics are poor, they only ask for 10% of the door, and the facility is available as often as 3 times a month. There's also been a few cool shows at Nottingham Co-op, located in the heart of fraternity row. Also, sometimes the City or University will be liberal enough to allow access to public venues, usually outdoors during the warmer months. While bands can't expect to get paid in such situations, at least there is usually a good sound system, and a lot of people show up that don't usually attend shows. Then, there's always parties. Unfortunately, sometimes the police show up and issue tickets for disturbing the peace.

As for regular clubs and bars, the coolest of these is the Club de Wash, which has cheap beer and tends to not hassle minors. Other clubs that have been somewhat liberal in their booking policies include the Havana Club and C.S. Vigs. I think the clubowners in Madison are beginning to realize that the underground bands do have a following and do draw crowds, which can only mean more shows. While the crowds are a bit on the rowdy side, none of the cool clubs have ever been trashed.

There are several interesting fanzines coming out. The most notable is Catholic Guilt (P.O. Box 742, Madison WI 53701), which is not your average fanzine. Besides dealing with music, it also touches on fashion, politics, feminism, sexuality, drugs, and other trends. The notorious Reagan Death (114 W Gilman #14, Madison WI 53703) tends to focus more exclusively on music, but there hasn't been an issue out since last May, partially because editor Peter Rabbid has been involved in setting up shows and playing in his own band, the MUDDHOOKS. Due to Mr. Rabbid's uncompromising opinions, RD tends to piss a lot of people off, but still remains popular, though less so with the punker crowd. There are also several lesser known fanzines mostly put out by younger kids, including Mangled Efforts (1840 Summit Ave, Madison WI 53705), Brain Death (1720 Vilas Ave, Madison WI 53711), and Cancer (509 Russel St, Madison WI 53704). These are all woth reading, since each reflects a unique point of view of the scene.

Madison is a transient town. Many kids come here to go to school, and only hang out for a year or so. This has made it difficult to establish a solid base for an

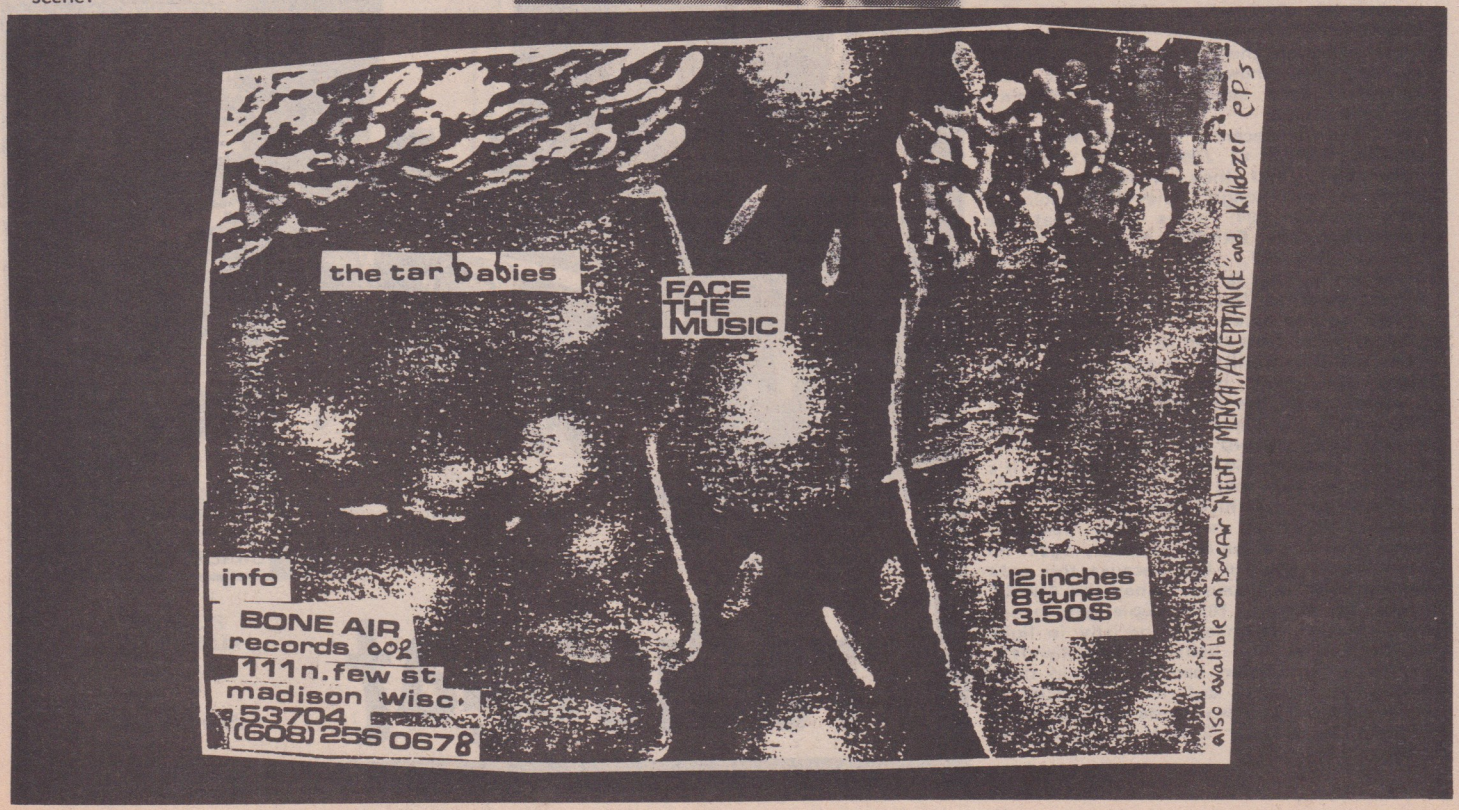
IMMINENT ATTACK

underground music scene. Nevertheless, some bands and fanzines have been around for a while, and with the younger kids getting involved, there is a semblance of consistency. Unfortunately, there are also striking class differences within the scene. Many of the kids come from well- to-do suburbs, and they don't always relate well to the downtowners, who are often on welfare or working shit jobs. Many of the street kids resent the idealism of their more economically fortunate peers. In turn, many of the suburban kids are hasty to condemn the cynicism of the street punks, who often have a reputation for alcholism, drug abuse, crime, and violence. This doesn't always create problems at parties and shows, but there will probably never be real unity in the Madison punk scene. There are several factors which also create divisions in the scene, such as numerous personality clashes, but why go into it? I'm sure it happens everywhere. At least there are

TAR BABIES

things happening in Madison, things which are a healthy alternative to the bullshit, homogenized commercial music scene that most of us were brought up on. Often I think that the divisions and differences in the scene are what make it so interseting and colorful.

That's it for now---Pete Rabbid



There hasn't been a scene report in 3 motherfuckin' issues, so excuse the length. In Boston these days, vinyl has been plentiful. SSD's track on the Boston X-mas EP("Jolly Old St. Nick', spoken intro by guitarist Francois) is brilliant... Out on X-Claim is DYS's Brotherhood LP, but only 2000 pressed and it's getting scarce... JERRY'S KIDS (Is This My World?) LP is X- Claim 6, and the LP of the year. X-Claim 7 will be LAST RIGHTS, featuring Choke from NEGATIVE FX.

So far LAST RIGHTS have only played one gig, and were brilliant. Choke's "nazi" stage presence threatened the whole audience; he waived the mike stand like a switchblade in a gang fight, daring anyone to cross his line, and leaving LAST RIGHTS the most hated band of the evening...DEEP WOUND also played and were great. Their 7" record is out on Radio Beat Records, but unfortunately, they have broken up--Western Mass's best is no longer in existence.

That same night, DYS premiered Ross (ex-guitarist of IMPACT UNIT), as well as a string of new songs, most notably "Blood On The Streets", leading into "Wolfpack", the highlight of the show. They'll be back in the studio in January...IMPACT UNIT have definitely called it quits. Lead singer Dicky Barrett has formed a ska band, The CHEAPSKATES, Boston's answer to early MADNESS. The band's made up of people from other groups: Chris Doherty of JERRY'S KIDS and GANG GREEN, Dave Collins of DYS, Riche MacKenzie of STRANGLEHOLD, Ted and Nate of MISSION IMPOSSIBLE, Tim of Dx A, and Andrew Brady of FUCKING ASSHOLES (a new band, whose other member's names cannot be divulged at this time)...The CHEAPSKATES have no problem getting gigs, although their gigs are as "violent" as hardcore shows. They're just beer drinking, hard skankin', tang scammin', gnarly buds...

The F.U.'s recently played with the CIRCLE JERKS at Jumbo's (in suburban Somerville), and they unloaded an LP's worth of new songs. They'll be doing a 3rd album in '84; plans after that are uncertain...The FREEZE played with the C.J.'s as well, and have improved dramatically, as is clear from their LP. After countless line-up changes, they've finally settled down...The ANNOYED also played; vinyl from them in 1984.

The CIRCLE JERKS all-ages show took place the next day at the infamous Channel, with the mighty SSD. This was SSD's first gig since July, and at the last minute DEEP WOUND was cut from the bill. At $5 a head x 850 paying customers, it's hard to believe that the Channel couldn't afford to pay the third band the customary $100. The next show there featured HUSKER-DU and the MINUTEMEN; again no third band. It's too bad because this cuts exposure for local bands. When the ANGRY SAMOANS played, 1000 people got to see DYS. If this continues (especially in light of the lack of local halls for local bands), exposure for Boston bands, even in their own city, will be cut to a minimum. I encourage out-of-town bands booked at the Channel to ask for 2 local bands on the bill.

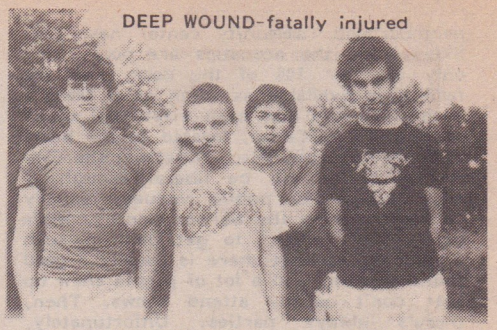
As far as other venues in Boston go, The Club has closed its doors to all-ages HC shows since the STRANGLEHOLD show. The Rat: no way. GBH's all-ages show was great, but the EFFIGIES, CH3, and DICKIES played with the over-20 rule in effect, and besides, the bouncers are retired B.U. jocks who couldn't make it in organized sports. The Channel has prohibited stage diving at all shows, ever since the JERRY'S KIDS slam-dance contest, and the minor riot at YOUTH BRIGADE. Despite the irritating rule, the 850 kids at the last SSD show were amazingly well-behaved...The Jumbo's show with the C.J.'s was a different story. At one point, Keith Morris, bothered by the number of people on stage, stopped the set and addressed the Boston scene: "Start your own band, kids. You could have 20 guitarists, 10 bassists, 30 drummers, and 50 lead singers." Sorry Keith, but with the limited number of HC shows in Boston, the kids are so pumped up that they could move the Mass Turnpike.

STRANGLEHOLD's record release party took place recently, with DEL FUEGOS and CHEAPSKATES. They were excellent, as is their record (out on One Step Records). Drummer John Murdock has left the band however, to play for NOVEMBER GROUP...The PROLETARIAT haven't played out in ages, but their LP is doing really well, and going into the second pressing.

But the news of the year comes from a small town outside Boston--Braintree--home of GANG GREEN. On a recent Saturday afternoon, Chris Doherty was seen entering the home of Mike Dean (Bill Manly was already inside the premises). Seconds later the neighborhood was treated to a loud, uncontrollable blast of ear-piercing, drum-rolling, guitar-strumming, bass-plucking confusion. Minutes later, Braintree residents were alerted; there was skanking in the streets, slamming on people's lawns. This went on for approximately 2 minutes, until Mike Dean's mom yelled down, "Stop that insanity at once!" Are the boys really back?

Any bands interested in info for records being reviewed, shows, or radio airplay, write or call: Curtis/ 84 Oak St/ Weston MA/ 02193/ (617)237-9202 (before 11 PM, E.S.T.).

DEEP WOUND-fatally injured



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THE FREEZE

INTERVIEW BY JED HRESKO

The FREEZE are a Massachusetts band playing for the Boston and Cape Cod scenes since late '77. They put the I Hate Tourists 45 out themselves, played on the Modern Method 7" sampler and the Boston Not L.A.LP, as well as putting out their Guilty Face EP and new Land Of The Lost LP. Vocalist Cliff Hanger, guitarist Bill Close, and drummer Lou Cataldo have recently been joined by 2nd guitarist Chuck, and bassist Pete (from the "infamous" SMEGMA AND THE NUNZ).

MRR: WERE YOU ONE OF THE FIRST BANDS ON THE SCENE?

CLIFF: I don't know...

CHUCK: They were one of the hot bands in Dennisport. (laughter)

CLIFF: We were the scene on the Cape. We are again. They've all started and broken up.

Photo by Rex Solomon

Cliff and Bill

MRR: THERE AREN'T TOO MANY RECEPTIVE PEOPLE THERE. DO YOU WANT TO COMMENT ON THE RECENT TROUBLE YOU MAY HAVE HAD WITH ACCEPTANCE IN THE BOSTON SCENE?

CHUCK: Great bunch of guys.

PETE: We have nothing against anybody.

CHUCK: We like everybody.

MRR: DO PEOPLE HAVE ANYTHING AGAINST YOU GUYS?

PETE: Definitely most of the knuckleheads.

CLIFF: There's no big problems anymore. People either accept us for what we are or they don't; but I don't really care myself.

MRR: I'VE HEARD THE ACCUSATION THAT SOME OF YOUR SONGS DWELL ON TYPICAL "PUNK ROCK THEMES".

CLIFF: I think we have one song for each of those types of subjects. "Sacrifice (Not Suicide)" could be about religion; "Broken Bones" could be about rednecks; and "Violent Arrest" could be about cops. But we don't sing it over and over again. They're just single songs. I think we're overall more original lyrically than many other bands. I just tell stories when I write, and they aren't about one particular thing.

MRR: THEY'RE LIKE BALLADS..

CLIFF: Yes, they're beautiful..(laughter).

MRR: WHAT ABOUT "NAZI FUN" OFF THE NEW LP?

CLIFF: Violence on the scene...

CHUCK: Idiots on the dance floor..

MRR: AND NO EXPOSURE"...

CLIFF: It's more general (than about Boston's zine, Forced Exposure), and is about how fanzines can control the scene; something goes to their heads..

MRR: HEH HEH. WHO ELSE IN THE BAND PUTS INTO THE LYRICS?

BILL: None of us know how to read, so..

CLIFF: They've all sat down at various times, like they all wrote "Pighunt". Doug, our old manager, helped write "No Exposure", and "I Hate Tourists".

MRR: WHAT ARE YOUR MUSICAL INFLUENCES?

CHUCK: Jim Nabors.

BILL: OZZY.

CLIFF: We used to listen to heavy metal before punk: ALICE COOPER, BLACK SABBATH...then the RAMONES, DEAD BOYS, and a lot of '77 bands...DICKIES.

BILL: SEX PISTOLS, DAMNED.

CLIFF: Of the newer bands, I like SOCIAL DISTORTION, BLACK FLAG, CIRCLE JERKS..

MRR: BILL, DO YOU HAVE ANY TROUBLE TOURING...WITH YOUR PARENTS?

BILL: Huh? Cliff, what did you tell him? No, my father's mellowed out.

CLIFF: It used to be hard for him to play.."What time are you coming home Bill?"

MRR: DID YOU GET ANY SHIT ABOUT "Go Team Go" ON THE CAPE?

CLIFF: No, but if I'd been back in H.S., the jocks would've been up in arms.

CHUCK: "Hey, you saying something about me?!"

CLIFF: "Oh, no it's not.." (laughter)

BILL: "Just about you bonehead"

CLIFF: "What makes you think that, sir?"

MRR: ARE YOU GONNA TAKE YOUR SOUND IN ANY NEW DIRECTIONS?

BILL: We'll have to see what happens.

CLIFF: We want to record, but we can't come up with the money for a new practice space even. I've got a new song about a priest who fucks little girls.

BILL: I'm not playing that.

CLIFF: You said that about "So Long Ago". You said "I'm not playing a song about a guy who kills little girls and buries them in his backyard.", when the song wasn't about that at all.

MRR: WHAT WAS IT ABOUT?

CLIFF: It's got a double meaning--the garden is the guy's memory, and he buries her in his memory.

MRR: WHAT ABOUT "Won't Come Back Alive"? CLIFF: It's based on an emotional attachment between a crazy uncle and a "favorite nephew".

BILL: It's about his Uncle Fred. (laughter) MRR: HOW ABOUT "Gardener And The Maid"?

CLIFF: That's another double meaning.

BILL: It's about how houses fall apart after many years.

CLIFF: Yeah (laughter). The "gardener" and the "maid" is like a husband and wife, and the house is their relationship and it's falling apart, and they don't really notice it.

MRR: "Days Of Desperation"?

CLIFF: That's about a person who's frustrated and going nowhere in his own life.

BILL: "Can you tell me where the loose onions are?"

CLIFF: "Yes ma'am, right down there on the left. Come, I'll take your hand and show you. Iwork in the produce aisle."

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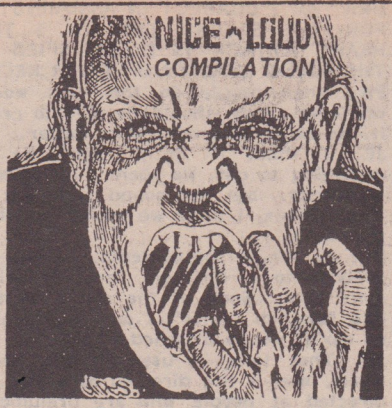

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IS WATCH

HEART ATTACK

INTERVIEW BY JACK RABID

JE=Jesse Malin, guitar, vocals
PA=Paul Prayer, bass, vocals
JA=Javier Madariaga, drums, vocals
Write to Heart Attack, c/o Jesse, 162-41 Powells Cove Blvd/ Whitestone, NY 11357.

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MRR: AM I CORRECT IN ASSUMING THAT FOR THE SECOND TIME IN 2 TRIES, HEART ATTACK IS DISSATISFIED WITH THE SOUND QUALITY OF THEIR RECORD?

PA: When people do their art work or whatever, they should be able to criticize it. We could have done a lot better.

JE: I think it wasn't what we were expecting to get. We spent a lot of money, 24 tracks...but the sound came out very trebly. Plus, I think we played a little too fast on it.

PA: As far as the contents, I think we've evolved to a different level of thinking since then. Some of the songs on there, like "English Cunts",...our intentions had no sexist values attached at all.

JE: That term is used in the Cockney sense, and is not directed at women. It is directed at people who are prejudiced at one type of culture, one type of music, etc.

MRR: I CONSIDERED IT A SLAP, USING BRITISH TERMS, AT BANDS LIKE THE EXPLOITED ("Fuck The U.S.A.").

PA: Yeah, it's aimed at the tradition of "British supremacy".

MRR: WHICH LEADS ME TO MY SECOND QUESTION. OBVIOUSLY, H.A. IS THE TYPE OF BAND WHICH TAKES THEIR LYRICAL CONTENT VERY SERIOUSLY. THAT'S TRUE ISN'T IT?

JE: Yes. We really analyze lyrics and try to put a lot out. We don't want any love songs. But then again, we don't want to have great lyrics and not have the music be great too. If you have good things to say...you can be an encyclopedia, throwing textbook terms at people who don't really like them...But if you do it with an art form, they might get into it, with that addition of emotion and sincerity.

MRR: I WANTED TO ASK YOU ABOUT THE LYRICS TO A COUPLE OF YOUR SONGS. "Last War" DOESN'T SEEMS TO BE A VERY TYPICAL STATEMENT ON WAR. IT SEEMS TO HAVE A MORE PERSONAL, AT-HOME MESSAGE IN MIND.

JE: It's about the world mentality on war, and the macho mentality which breeds it from such a young age on. You're brought up in a competitive society, taught to have power through a male image. People take all that in--football, John Wayne movies, violence, patriotism. It's like you want your team to win, so America becomes your team. You don't even care what you're fighting for. You just want some of that power to make you feel like you are somebody. Getting on the 'war bandwagon' gives you an identity.

PA: You can't isolate the 2 topics, between war and your regular life, because so many things perpetuate that war sentiment.

JE: Greed was another topic. We're (U.S.) an imperialist country that fucks up others...half the world is starving while upper class people are living so well.

PA: And the solution to these problems are to just use common sense. But what's so frustrating is that people aren't using common sense.

MRR: THERE'S A PARTICULAR SONG OF YOURS THAT YOU HAVEN'T RECORDED YET, "Wheels Over Indian Trails"--CAN YOU COMMENT ON IT?

PA: I was always sympathetic to the Indian struggle. When I was younger, my brother was primarily involved with the American Indian Movement and I went to pow-wows with him....soaked in the culture.

JE: It's about the racist roots of this country. Once again, it's that greedy, selfish attitude. You know how they tell us it's so great how we came to this country from England and started this young nation. But really, they fucked over the Indians who already lived here.

JA: And Mexicans too.

PA: So the American Dream is based on genocidal roots. Racism today didn't just come from nowhere.

MRR: YOUR BAND HAS MADE SOME INTERESTING COMMENTS OVER THE YEARS (3-4) FROM THE STAGE. AT A SHOW YOU PLAYED, SOMEONE GOT HURT AND YOU SAID SOMETHING..

PA: I said "Slamming should be fun, not football." Dancing shouldn't be a uniform, pre-planned thing. A lot of people dance in a certain set style. If you get a feeling from a band, of a raw emotion, you should dance, express that however you want. The skank, the mosh, the circle, etc., have become a design, and people lose the real feeling. In the beginning of punk, people let loose however they wanted. But now it's become a very male thing, a maco violent..

JA: But there's no hardcore without slamming.

JE: We'd like to destroy that kind of ritual.

JA: Who are you to say that slamming isn't off a real emotion?

JE: No music's playing, and they're still slamming.

PA: The things that make people want to show emotions should be what's being said, sung. You could be saying anything from the stage, and people will still be dancing...as long as it's "hardcore". They have very little tolerance for anything else.

MRR: IT'S ANOTHER EXPRESSION OF CLOSEMINDEDNESS?

JE: It's done in a conformist, unrealistic way, in which people aren't dancing because they "feel it"; they're dancing to show their power, to show what "cool men" they are. It's become a violent outlet, a terrible, generic thing where it's just blind conformity. Punk as commodity. And as to the arguement about women being able or not to slam dance: I don't see why they would want to stoop to that level.

MRR: YOU'VE EXPRESSED INTEREST IN PLAYING FOR DIFFERENT TYPES OF PEOPLE..

PA: We'd like to stress that.

JE: Being labeled as "hardcore"...were HEART ATTACK, not Hardcore. We're just a band. All sorts of people can get something out of what we're doing. People are people...we're talking about world situations, real life situations that everybody is involved in. We've played with LIQUID LIQUID, SWANS, etc. We don't mind the HC audience, which needs a lot of attention, but we don't wanna get stuck in just that.

MRR: YOU DON'T THINK THAT BECAUSE OF THE WHOLE HC SCENE THAT HAS EVOLVED IN THE LAST YEAR OR SO, THAT THOSE WHO AREN'T ALREADY "CONVERTED" TO HC HAVEN'T HAD

Wheels Over Indian Trails

Red skins walk on wounded knees/Namadic life isn't savagery
The earth's a pie divided for each foot a square its own
All that's left are garbage dumps they're afraid to call a home

Violate treaties desecrated burial grounds
It's a good day to die when you're tired but proud
Will autonomy thrive when the violence has failed
The buffalo's gone there are wheels over Indian trails

On concentrated camps thousands left to spoil
Then they're forced to pack their bags when there's oil in the soil
Did Crazy Horse really go insane
Can the rest of the world see the "wild little Indian's" AIMS
Domesticated animals confectionary trash
The first to eat that hamburger, to kill if you're the last
Sufficient by themselves they knew man's greed makes nature fail
The buffalo's gone there are wheels over Indian trails.

THEIR MINDS SIGNIFICANTLY CLOSED TO WHERE THEY WOULDN'T GIVE YOU A CHANCE?

JE: The whole HC thing is becoming quite the opposite of what it originally meant to me...no prejudice, lots of freedom, individuality. But the media has done so much to it, and then kids have "N.Y.H.C." on the backs of their jackets. That's prejudice. Dressing the same, sounding the same...total conformity.

MRR: DON'T YOU FEEL THAT BY HAVING BEEN ASSOCIATED WITH THAT, YOU'RE TRAPPED IN IT.

JE: We're hurt by it, of course.

JA: But how much can you say in one song. People are more interested in the music, not the words.

JE: I wish it were the other way around.

MRR: WELL, WHAT IS IT YOU PLAN TO DO TO REACH A DIFFERENT TYPE OF AUDIENCE?

PA: The thing that binds us together is what we have to say.

JE: We met a lot of different people when we were organizing the Vancouver 5 benefit. Activities like that lead to meeting other people with similar sentiments. It matters though on the way you present things, how you say it. If you do it in the right way, you can open their eyes. So, we're trying to get other types of gigs, playing to different types of people. It's OK, as long as we don't change what we're doing.

MRR: WHAT I'M GETTING AT IS, THERE'S A CERTAIN PREJUDICE INBRED IN PEOPLE WHO AREN'T INTO PUNK, AGAINST PUNK...SIMILAR TO THE PREJUDICE WITHIN THE PUNK SCENE. DO YOU THINK IT'S A POSSIBILITY TO OVERCOME THEIR PREJUDICES?

PA: The music and the lyrics are our tools. We're all human beings, and we all have communication, so...It's how well you communicate.

JE: That's why we like to say things between songs, because sometimes our lyrics are incomprehensible.

MRR: DO YOU THINK PREJUDICES CAN BE OVERCOME THAT EASILY?

PA: No, it's very deep rooted. It takes a lot.

JE: We can't just go up on stage and say, "OK, black and white live together".

MRR: BUT THE CLUBOWNER IS THE ISSUE. HE MAY NOT WANT TO BOOK YOUR BAND BECAUSE HE'S AFRAID YOU'LL ATTRACT A VIOLENT AUDIENCE.

JE: All we can do is try to knock down the old "punk=chaos" type of attitude. We don't condone that.

MRR: AND YOU CAN CONTROL YOUR OWN AUDIENCE?

JE: To an extent we can. But we can't be bouncers. It is up to us though to do something if we see someone getting beat up at a show, There is a certain responsibility on the performer.

MRR: BUT A CLUB LIKE THE PEPPERMINT LOUNGE DOESN'T ALLOW SLAM DANCING, AND YET YOU'D LIKE TO PLAY THERE? JA: I don't consider HEART ATTACK to be the type of band that brings out slam dancers.

JE: We don't want to link ourselves to that.

This time 'round let's define terms and call it SEXISM&WAR. You can't talk about one without the other. The large scale problems of a society cannot be isolated because they are too intertwined, and as a consequence, both feed off and produce eachother.

When talking about war, one must understand the american value system. POWER is a status symbol; it includes being "right", respected, looked up to, and followed. The word has masculine connotations. Most people obtain and maintain power by being "tough". Since power is worshiped, being macho is glorified as well. Masculinity is a concept made up and defined by a sexist society. It lays the false foundations for male behavior. A man must be big, strong & dominant, in other words --VIOLENT. (the converse of which says that a feminine or peaceful attitude is unnatural.)

-how can our sexist society help but idealize war - the ultimate macho act!

Scene#1:

** 1967-several staff aids remain behind after a cabinet meeting. president of the u.s. lyndon b. johnson-ranting about who the hell was Ho Chi Minn, thinking that he could push around the u.s? He then unzipped his trousers, took out his manhood and asked "Has Ho Chi Minn got anything like that?" **********

The scary part is that it's true. A country that assosiates war and masculinity will never strive towards peace, but always continue to flex its muscles & fight like little boys in a schoolyard who've just been taught the same ideals.

Scene #2:

** wash. d.c. the washington (father of our country) monument--a giant phalic symbol surrounded by a circle of american flags. How profound! **********

Everywhere we look we see the ideal man glorified in ads. 90% of the companies using sexism to promote their products are also the ones supporting u.s. wars by exploiting the "enemy" in central america, or investing $$ in the making of weapons

To escape from the threat of war means saying no to the roots of war-sexism. We cannot call ourselves pacifists and then still support the forces that support (directly or indirectly) the wars. -- donated by Holly Ramos.

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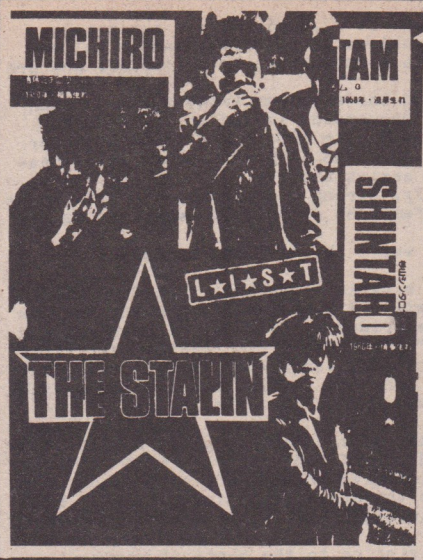
THE STALIN ARE



BRING ON THE STALINIST

スターリンがある日突然解散宣言に踏れて、日劇で最初はし、バンドを脱退、解散はすぐわ、オナニーはするわ、観客やゴミをバラ撒いてエロクロ・ナンセンスとハイテンションの婦警編を展開し、事実の果てにロックなんを演り始めた、という衝撃的なものでは残念ながらなかった。そうではなかったのだ。

スターリンのライヴを初めて観たのは、僕が記憶する限り、丁度スターリンとって最初のレコードである「失くしソノシート」(2曲入)が発表されその記者ライヴであったように思う。会場は確か赤谷の屋根裏で1年半位前のことであった。入口で入場料とドリンク代を払うと、「今日のライヴはレコードやテープとかナントカ売れて、その後で、東京で最強なシャツのペラペラした1枚のソノシートを手渡されたのを覚えている。その日の客はせいぜい5、60人位で立ち上がって踊るにでもなく、シンと座って観客席にし、ステージ上ではハード・パンク・サウンドが轟音に増幅広げられており、という変にその場合光景を、ある種の醒めた眼差しを感じながら、僕は一番うしろの壁にはもたれて見ていた。演奏が終わってと同時にこのオーガニストがマイクをほうり投げ、客席の壁を通りすようにして去っていったが、唯一観客に対する行為に映っていた。ハード・パンク・パンク、でもなんこの歌詞してスタンスでもでも、音楽的にするこうするが、まるでしたことがらないのか、正直ふに落ちなかった。その後はパンクの原体験が一応完了、ハード・パンクなんて古臭的なんていうような種類の子供というか、そうじて雰囲気が着ていて僕もハンキャセルやオルタナティヴ・サウンドに興味の焦点が向かっていた。でもせっかく買ったんだから聴いてみようかなと思い、家に帰ってお茶なんて飲みながら聴く、ソノシートだから音質は良くない、演奏も上手いとは言えないし、ボーカルの声質のこともアレなんだけど、とにかく妙な緊張感があって、曲の短い割にやたらテクニックを見せにくこのへんやらした1枚のソノシートから、生理的な嫌悪(それは決して不快じゃなかった)を感じに感じさせられてしまった。全ての人種が現実と妄想の間で、夢か現か、僕が夢かの問いかけを同時進行させる線の点に、共通理解の核のところを探し求めて、たとの僕いかの外的の場だという、誰もが当たりまえでしょうべきスタンスを余儀をこのソノシートにぶつけられた「失くし電動こわしの2曲は内包していた。否、君のにしていたというた方がいかもしれない、それほどう強烈な爆発感が。

既存の枠や概念などという生易しいモノではなく、そうとスタンスをした根本から成る存在情報の伸びる遠さえ知っ通してしまえという幻想感覚として、訳もも知恵ではなく、訳もいた訳様でグングン突くようにに衝動を感じて来た。自動ぶつも現実で、理解ぶりそれ以外的なスターンの様々と迫る、現在やがる者にせることころ

もっと 言ってやれ!!

スターンジは自らポリティカルという名のサンラ的なストリートの設定という意味ごも受けることができる自主レーベルを作っていたが、前記の「失くし」に続き2枚目の「スターリニズム」を最初のLPとニール盤で発表した。この頃スターンジはどこかくライヴがで来るところであれば、ひたすらに出掛けて行って演っていた、のかくもるライヴ活動、かずを重ねながら、冒頭のとてのツアーをハンバン組んで、とにかくやれることは何でもやってしまおうという意欲的で、やや過当りの感も覚える活動が如何とさせられる事でもあり、しかも「スターリニズム」を自主制作としては破格な数値である4000枚作ったと聞いた時はホントに驚いた。ムチャクチャだなとさえ思ったが、その根源的とも言えるパワーに感じないではいられなかったのを覚えている。それは結局3枚のLPでしまい、今ではコレクターズ・アイテムとして高価なレコードになってしまった。この「スターリニズム」が発表になる少し前に新宿のACBホールで催されスターリンのステージを観たのだが、前日にメンバーの1人から「ここんところあまり練習してなくて、満足にライヴが出来そうにないから、明日のライヴはハプニングがなパフォーマンスになるかもしれない。と聞いていたのが気になっていた。実際に演奏が始まってしばらくすると、ステージ横からしのしの各々がなにようこ人がメンバーに向かって何ぴかかの真似の方をもうメチャクチャな状態になってしまい、それを観ていてステージのみならず

と思うので観えてここでは詳しく書かなくてもいいだろう、でとえそれがスターリンの音楽性と歌詞の純粋な表現性を歪めるにした事実、語られていたとしても、スキャンダル(?)なステージ・パフォーマンスをもたスターリンの1つの真実であったのだから、全ては相反の融性と有機的なシステムの内に組んでいく。スキャンダルな部分だけをマスコミが欲し、またスターリンもそれを拒否するどころか逆に利用していうという非常にストレートな関係性にすぎなかった。

3枚目のレコードであり、初のアルバムの発売をライヴ・レコーディングすることが決定し、法政大学学館ホールと原宿のライヴ・ハウス構造でのステージの模様をレコーディングすることになった。法大学館での81年10月31日のライヴには900人近くの観衆が詰めり、まさにアンダーグラウンド界(?)の一大イヴェントという熱気と興奮が入り乱れ、2幅席から会場全体を見渡すと、皆これ様でスタンスカレかった。そのり異様なる熱狂はアンダーグラウンドとメジャーシーンとの境界線を越えた、ロックの原点とも言えるものであった。

一触即発と言う様のステージで、ほとんど全裸の遠藤ミチロウの上半身は、客席から飛んできたガラスのコップやビール瓶を額にマトモに受けたその創血で肌の部分を見つけ出すのが困難なほど一面真っ赤に染まり、ステージの最前方で観ていた僕など、出血多量で倒れながらふっ倒れて、そのまま帰らぬ人になってしまうのではないかと心配したが、その血も凄い異臭が乱舞する空間の中、ある種のトリップ状態もきたしていたのどころか知らないが、スターリンのディスミュニケーション・ロック・ソングが感じられないぐらい圧倒的なヴォルテージのもとに終演、300人近くの観衆した興奮と肉体が、この非日常的空間と脱・俗圧的時間を増めていた。

この時のライヴの模様を日劇に、スタジオで新たにレコーディングした曲をA面に収録したアルバム「IRASH」は発売後1ヶ月足らずの間に、2000枚近くを売り尽くし自主制作にあける金額的にも1年を打ち立ててしまった。なにがスターリンをそこまでさせるのか、発売後1日100人以上にはなるであろうファンからの問い合わせの電話、追加プレスをしないのかという抗議と思われの声も、半分は色声に聞こえた。あまりにエスカレートしてくると、受け答えする側も手慣れたもので、もう完全に事務的な口調で「ハイ、スターリンですね。アルバムは全て売り切れました。ハイ、どうもスイマセン。ガチャッとしう感じで、サディスティックな感覚さえもが感じられて、悪いなあとは思いながらもついそうさせざるを得ないエスカレートぶりであったことは確か。

イギリスのパンク・ロックが社会秩序の不安からくる若者の不満のぶちまけであったが為に、その音楽性と歌詞のストレートなエネルギーは凄く興味であったが、ノー・フューチャーと言ってしまうだけだって、リアリティもあったし、ある意味では、イギリスの日本を取り巻く状況も、日常世界を覆う無形的な圧制も更にまで複雑怪奇になりつつある、そんな中から湧れてきた音楽がお遊びやファッションでない限り、ストレートで興味なわけがない。早い話がよりどころが悪いのさ、スターリンのビートはとんとん落ちていく、性急なリフもそのスピードとさは裏腹に時には夕ンク・ビート、オフ・リズムに乗ってそてくる、通常と思ってしまうには、あまりにもトロトロとした歌詞も時には驚愕で確実に襲ってくる、時代の感覚をラディカルに暴き出すガスガスしいわけがないだろう。

トラマティックな幻想を破くエグるスターリンの歌詞はヘビーで聴まが思い、それに比べれば全裸になって暴れ回ったり、観衆やゴミをバラ撒くスキャンダル・パフォーマンスなんて取るに足らない余興みたいなものでしかなかった。自分にハネ返ってくることはわかっているが、それでも、もっと言うため、言うわれって支持しないこの連動は一体なんだ。

渡辺和弘〔DOLL〕

TH STA

We recently wrote off find out about one of and least known, hard world. They have 3 7" 2 LP's to their credit, shred. Formed in July have established quite a homeland. For one thin from most clubs (co which only hold less fans), because they demolished a few of They are also notoriou choice of a name..."Th very hated by most p for our image."

Are they Communists? very radical..."We are Takaaki Yoshimoto, t thinker in Japan since was very original, and the Japanese student band, as it says on t their LP's, is "Politica traditional sense. Relat nor Right, they sneer because "It is the mos ever thought up by hum The STALIN feel they a their own, with other bands being mere Japanese have a habit for everything. For exa Trojan haircut is "hard plays simple rhytms i such superficial things We are intrinsically Japanese bands are l cultural amalgams: DISCHARGE, G.B.H EXPLOITED, MOTORHE influences of the bands an article of faith to are only about fash messages are fashion."

But STALIN, a blazin does admit to some however bizarre they ap JACKS (a Japanese ban years ago), the DO DYLAN, PATTI SM LYDON."

Intriguing? Hopefully, y yourself what you think almost made it to the had to scrub it. Perh then you might writ acquiring their records picture disc no less, ra with any, I said any, g band. Their new addres c/o B.Q. Limited Liabil Kabuki-cho/ Shinjuku- Sayonara!

THE STALIN

We recently wrote off to Japan, trying to find out about one of the most powerful, and least known, hardcore bands in the world. They have 3 7"ers, a 12" EP, and 2 LP's to their credit, all of which totally shred. Formed in July of 1980, this outfit have established quite a reputation in their homeland. For one thing, they are banned from most clubs (called 'live houses', which only hold less than a hundred fans), because they and the audience demolished a few of the locales in '81. They are also notorious because of their choice of a name..."The name of Stalin is very hated by most people, so it's good for our image."

Are they Communists? No, but they are very radical..."We are very influenced by Takaaki Yoshimoto, the most important thinker in Japan since WWII. His thought was very original, and strongly influenced the Japanese student movement." The band, as it says on the jacket of one of their LP's, is "Political", but not in the traditional sense. Relating to neither Left nor Right, they sneer at regular politics because "It is the most skillful swindling ever thought up by human beings."

The STALIN feel they are in a category of their own, with other Japanese hardcore bands being mere imitations. "The Japanese have a habit of making symbols for everything. For example, a man with a Trojan haircut is "hardcore"; a band that plays simple rhytms is "hardcore". But such superficial things don't matter to us. We are intrinsically hardcore. Most Japanese bands are like most Japanese cultural amalgams: trash imitations. DISCHARGE, G.B.H., DISORDER, EXPLOITED, MOTORHEAD, etc. are the influences of the bands who believe it is an article of faith to copy. Those bands are only about fashion. Even their messages are fashion."

But STALIN, a blazing hardcore band, does admit to some musical influences, however bizarre they appear. "We like the JACKS (a Japanese band who broke up 15 years ago), the DOORS, early BOB DYLAN, PATTI SMITH, and JOHN LYDON."

Intriguing? Hopefully, you can find out for yourself what you think about them. They almost made it to the U.S. recently, but had to scrub it. Perhaps soon. But until then you might write to them about acquiring their records. The latest LP, a picture disc no less, ranks right up there with any, I said any, great punk/hardcore band. Their new address is: The STALIN/ c/o B.Q. Limited Liability Co./ 2-2-20-704 Kabuki-cho/ Shinjuku- ku, Tokyo/ Japan. Sayonara!

一緒にやると圧巻のステージで、ほとんど全裸の連続ミナワの上半身は、客席から飛んでくるガラスのコップやビール缶を頭にフトモモに受けながらその飛血の部分を見つけ出すのが困難なほど、一曲目から暴れ狂うステージの最前方で観ていた僕など、出血多量で歌いながらぶっ倒れて、そのまま帰らぬ人になってしまうのではないかと心配したが、その後も暴や消火器が舞う異様な空間の中、ある種のトリップ状態もすむっ、どうかは知らないが、スターリンのディスコミュニケーション・ロック・ソングが激しいがいくらい狂気的なヴォルテージのもとに統き、300人近くの観客した興奮と肉体が、この非日常的空間と脱・俗圧的時間を増めていた。

この時のライブの模様を日最に、スタジオで新たにレコーディングした曲を4曲に収録したアルバム「TRASH」は発売後1ヶ月足らずの間に、2000枚全てを売り尽くし自主制作における自期的な成功を打ち立ててしまった。ねに一定枚数でプレスしてしまった最後は1日100人以上の客がやってくるが、追加プレスをしないのかという抗議と怒りの声も、事務所に殺到した。あまりにエスカレートしてくると、受け答えする側も手慣れにもんで、もう完全に事務的な口調で「ハイ、スターリンですね。アルバムは全て売り切れました。ハイ、どうもスイマセン。ガチャッ」という感じで、サディスティックな感覚さえもが芽生えて、悪いねあとは悪いながらもついそうさせざるを得ないエスカレートぶりであったことは確か。

イギリスのパンク・ロックが社会状勢の不安からくる若者の不満のぶちまけであったが為に、その音楽性と歌詞のストレートなエネルギーは凄く爆快であったが、ノー・フューチャーと言ってしまうだけだけで、リアリティもあったし、イギリスや日本を取り巻く状況も、日常世界を覆う無性的な抑制もますます増幅させるにのつつある。そんな中から現われてきた若者がお洒落やファッションでない限り、ストレートで偶然なわけがない。早い話がどっちが悪いのさ、スターリンのビートはどんどん速りていく。性急なリフもそのスピードとは裏腹に時には8ビート、オフ・リズムに聴こえてくる。通常と思ってしまうには、あまりにもトロトロとした歌詞も時には驚異で確実に迫ってくる。時代の感度をラディカルに響う歌がスカスカしいわけがないだろう。

トラマティックな幻想を抱くエグるスターリンの歌詩はヘビーで触手が感じ、それに比べれば全裸になって暴れ回ったり、頭蓋やゴミをバラ撒くスキャンダル・パフォーマンスなんて取るに足らない余興みたいなものでしかなかった。自分にハネ返ってくることはわかっているが、それでも、もっと言うされ、言うされって去時しちいこの衝動オーバーなんだ。

と思うので敢えてここでは詳しく書かなくてもいいだろう。たとえそれがスターリンの最重性と歌詩の統制な過激性を置き去りにしたまま、語られていたとしても、スキャンダル(?)なステージ・パフォーマンスをまたスターリンの1つの真実であったのだから、全ては相互の関係性と有機的なシステムの内に進んでいく。スキャンダルな部分だけをマスコミが欲し、またスターリンもそれを拒否するどころか逆に利用していったという非常にストレートな関係性にすぎなかった。

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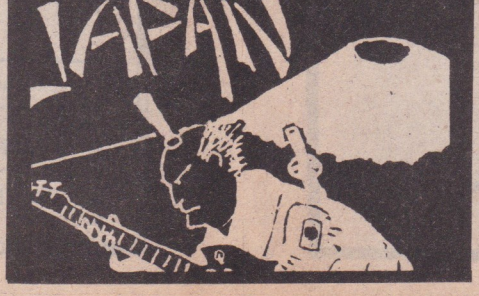
渡辺和弘〔DOLL〕



THE STALIN

We recently wrote off to Japan, trying to find out about one of the most powerful, and least known, hardcore bands in the world. They have 3 7"ers, a 12" EP, and 2 LP's to their credit, all of which totally shred. Formed in July of 1980, this outfit have established quite a reputation in their homeland. For one thing, they are banned from most clubs (called 'live houses', which only hold less than a hundred fans), because they and the audience demolished a few of the locales in '81. They are also notorious because of their choice of a name..."The name of Stalin is very hated by most people, so it's good for our image."

Are they Communists? No, but they are very radical..."We are very influenced by Takaaki Yoshimoto, the most important thinker in Japan since WWII. His thought was very original, and strongly influenced the Japanese student movement." The band, as it says on the jacket of one of their LP's, is "Political", but not in the traditional sense. Relating to neither Left nor Right, they sneer at regular politics because "It is the most skillful swindling ever thought up by human beings."

The STALIN feel they are in a category of their own, with other Japanese hardcore bands being mere imitations. "The Japanese have a habit of making symbols for everything. For example, a man with a Trojan haircut is "hardcore"; a band that plays simple rhytms is "hardcore". But such superficial things don't matter to us. We are intrinsically hardcore. Most Japanese bands are like most Japanese cultural amalgams: trash imitations. DISCHARGE, G.B.H., DISORDER, EXPLOITED, MOTORHEAD, etc. are the influences of the bands who believe it is an article of faith to copy. Those bands are only about fashion. Even their messages are fashion."

But STALIN, a blazing hardcore band, does admit to some musical influences, however bizarre they appear. "We like the JACKS (a Japanese band who broke up 15 years ago), the DOORS, early BOB DYLAN, PATTI SMITH, and JOHN LYDON."

Intriguing? Hopefully, you can find out for yourself what you think about them. They almost made it to the U.S. recently, but had to scrub it. Perhaps soon. But until then you might write to them about acquiring their records. The latest LP, a picture disc no less, ranks right up there with any, I said any, great punk/hardcore band. Their new address is: The STALIN/ c/o B.Q. Limited Liability Co./ 2-2-20-704 Kabuki-cho/ Shinjuku- ku, Tokyo/ Japan. Sayonara!

一緒にやると圧巻のステージで、ほとんど全裸の連続ミナワの上半身は、客席から飛んでくるガラスのコップやビール缶を頭にフトモモに受けながらその飛血の部分を見つけ出すのが困難なほど、一曲目から暴れ狂うステージの最前方で観ていた僕など、出血多量で歌いながらぶっ倒れて、そのまま帰らぬ人になってしまうのではないかと心配したが、その後も暴や消火器が舞う異様な空間の中、ある種のトリップ状態もすむっ、どうかは知らないが、スターリンのディスコミュニケーション・ロック・ソングが激しいがいくらい狂気的なヴォルテージのもとに統き、300人近くの観客した興奮と肉体が、この非日常的空間と脱・俗圧的時間を増めていた。

この時のライブの模様を日最に、スタジオで新たにレコーディングした曲を4曲に収録したアルバム「TRASH」は発売後1ヶ月足らずの間に、2000枚全てを売り尽くし自主制作における自期的な成功を打ち立ててしまった。ねに一定枚数でプレスしてしまった最後は1日100人以上の客がやってくるが、追加プレスをしないのかという抗議と怒りの声も、事務所に殺到した。あまりにエスカレートしてくると、受け答えする側も手慣れにもんで、もう完全に事務的な口調で「ハイ、スターリンですね。アルバムは全て売り切れました。ハイ、どうもスイマセン。ガチャッ」という感じで、サディスティックな感覚さえもが芽生えて、悪いねあとは悪いながらもついそうさせざるを得ないエスカレートぶりであったことは確か。

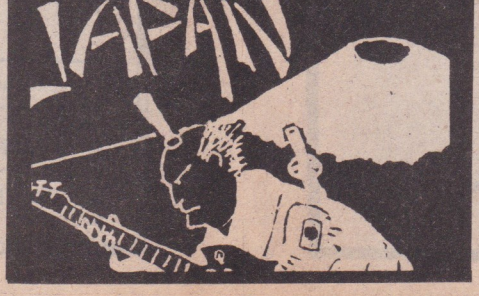
イギリスのパンク・ロックが社会状勢の不安からくる若者の不満のぶちまけであったが為に、その音楽性と歌詞のストレートなエネルギーは凄く爆快であったが、ノー・フューチャーと言ってしまうだけだけで、リアリティもあったし、イギリスや日本を取り巻く状況も、日常世界を覆う無性的な抑制もますます増幅させるにのつつある。そんな中から現われてきた若者がお洒落やファッションでない限り、ストレートで偶然なわけがない。早い話がどっちが悪いのさ、スターリンのビートはどんどん速りていく。性急なリフもそのスピードとは裏腹に時には8ビート、オフ・リズムに聴こえてくる。通常と思ってしまうには、あまりにもトロトロとした歌詞も時には驚異で確実に迫ってくる。時代の感度をラディカルに響う歌がスカスカしいわけがないだろう。

トラマティックな幻想を抱くエグるスターリンの歌詩はヘビーで触手が感じ、それに比べれば全裸になって暴れ回ったり、頭蓋やゴミをバラ撒くスキャンダル・パフォーマンスなんて取るに足らない余興みたいなものでしかなかった。自分にハネ返ってくることはわかっているが、それでも、もっと言うされ、言うされって去時しちいこの衝動オーバーなんだ。

と思うので敢えてここでは詳しく書かなくてもいいだろう。たとえそれがスターリンの最重性と歌詩の統制な過激性を置き去りにしたまま、語られていたとしても、スキャンダル(?)なステージ・パフォーマンスをまたスターリンの1つの真実であったのだから、全ては相互の関係性と有機的なシステムの内に進んでいく。スキャンダルな部分だけをマスコミが欲し、またスターリンもそれを拒否するどころか逆に利用していったという非常にストレートな関係性にすぎなかった。

3枚目のレコードであり、初のアルバムの片面をライヴ・レコーディングすることが決定し、法政大学学館スホールと京都のライヴ・ハウス磔磔でのステージの模様をレコーディングすることになった。法大学館での81年10月31日のライヴには900人近くの観衆が詰まり、まさにアンダーグラウンド界(?)の一大イヴェントという熱気と興奮が入り乱れ、2階席から会場全体を見渡すと、実に壮観でスカスカしかった。その1月後をまた現場でライヴ・レコーディングするとは

渡辺和弘〔DOLL〕



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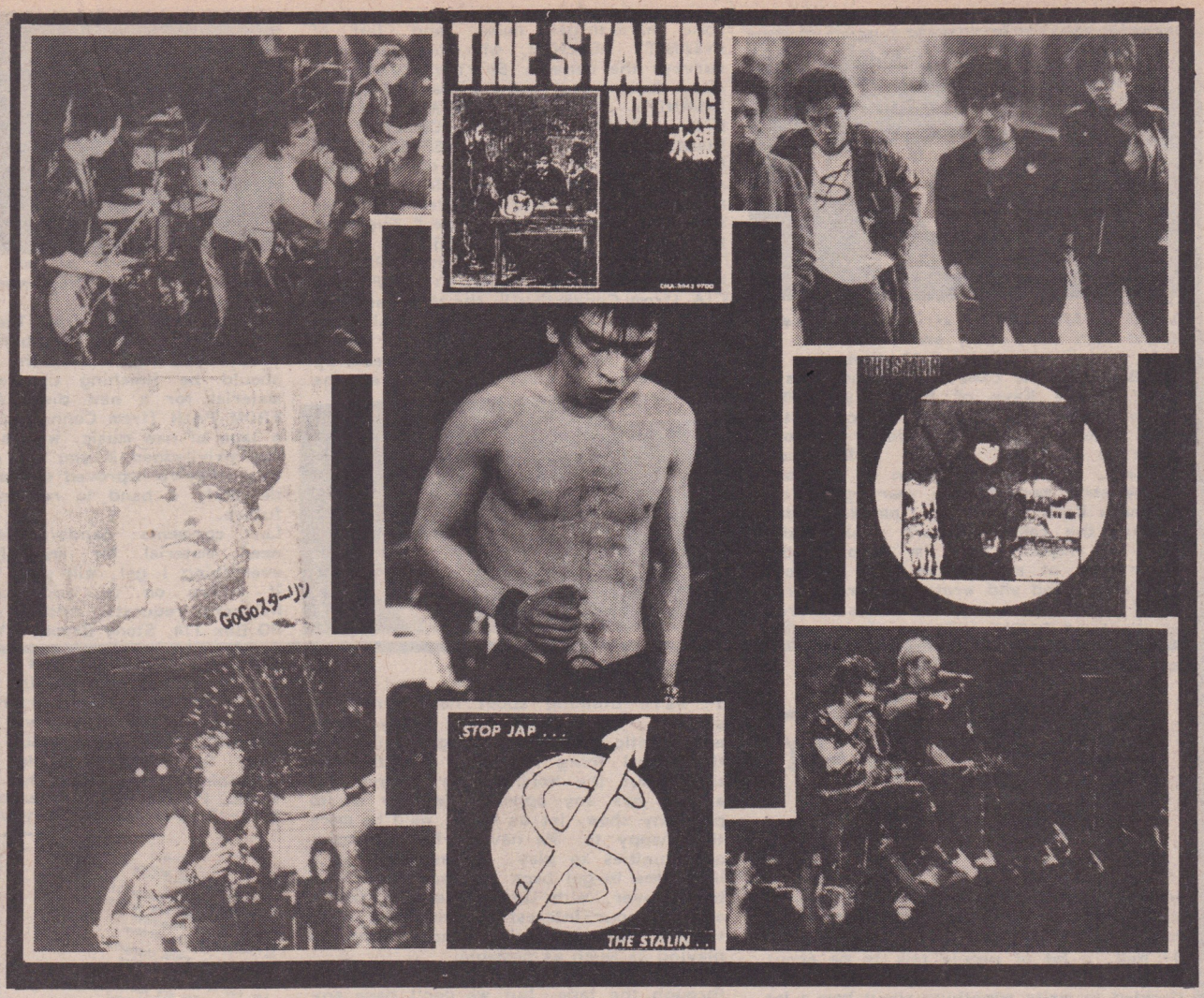
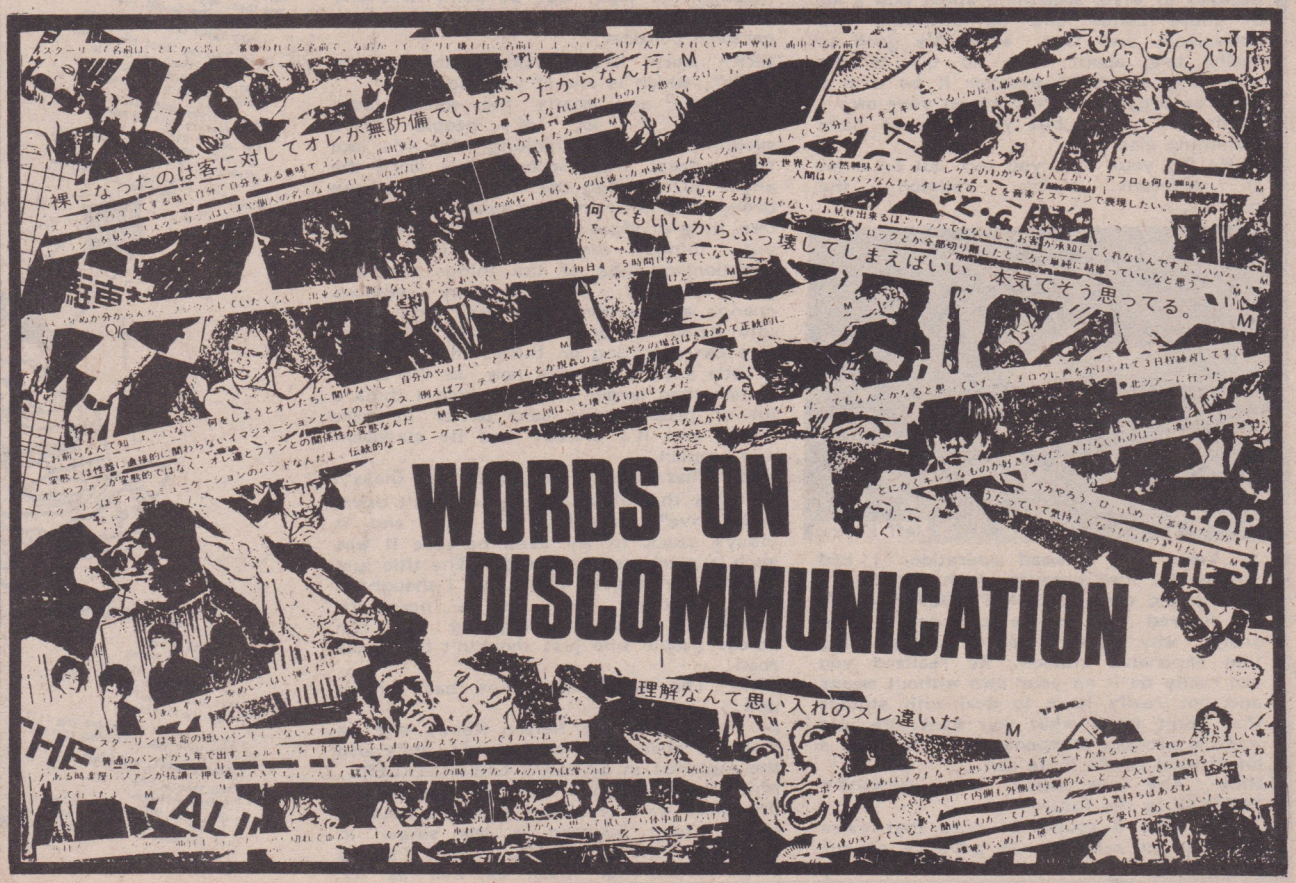




LONG ISLAND- Winter arrives on the East Coast with rain, rain, and more rain, as this report moves about 35 miles east of the Big Apple for come Long Island news. First, Steve Kaye of WUSB, 90.1 FM, Stony Brook, N.Y. (that's me) celebrates four months of expanded hardcore coverage on his weekly radio show January, 1984. Having given up an hour of my show more than a year ago to air Maximum Rock 'n Roll at 11pm Wednesday nights, the calls for more punk finally made an impact, and I'm devoting the major part of my 9-11pm shift to those fans who called and wrote for more, more, more!! Featured every few weeks is Greg of the band FATAL VISION, who supplies some hard-to-get noise, and Jeff of INSANITY DEFENSE, who sits back and surveys the damage. Short interviews are also done, past guests have included INSANITY DEFENSE, FATAL VISION, Brian of the ANTHRAX GALLERY in Stamford, Ct., Bill of REFLEX FROM PAIN, Bones of CIA, Jack of the MOB, and the NIHILISTICS, who interrupted a rehearsal to talk, and also premiered their new song "Grandma's Asshole," live over the phone! Recently, WUSB put on a Thanksgiving show at My Father's Place in Roslyn, featuring INSANITY DEFENSE, CIA (from Connecticut), the MOB, and the NIHILISTICS, bringing some music out East, after what seems like years. Everything went on ok, despite threats by the clubowner to close the show. Tensions

calmed, the bands played and everyone came out with what they expected - a good time by all.

Some quickie news from the show - CIA will have recorded an album by the time you read this, and the NIHILISTICS should be finishing up recording some material for a new disc. Also, REFLEX FROM PAIN (from Connecticut) handed me a tape of new music, with a new line-up; feel priviledged if you can get a copy of this, they've improved enormously and are definitely a band to reckon with in the future.

Last comments: bands/fanzines, etc - I need material for my show; I play everything I get, will send you a playlist if you're on it, and want to fulfill listeners' requests. Address: Steve Kaye, PO Box 174, Stony Brook, NY 11790

Conversation with Jeff Earing of

INSANITY DEFENSE

Interview by Steve Kaye of WUSB

MRR- Who is "Let's See Action" directed to?

J- Well, a lot of people talk to me about preaching politics and stuff, and I just decided to write something about how a lot of those bands end up sounding like politicians, and that, while it's good to really talk about it - to try to get something together, whether it be with a band or organize something on your own - words are good, but you have to have something else.

MRR- On your tape you talk out on a lot of different topics: religion, the country...

J- Yeah, it's a small operation. I had gotten the idea because we had gotten a good sound off of INSANITY DEFENSE and we figured that is we can get a good sound, why waste a lot of money going into expensive studios. We realized you can really do it on your own without means and not really have to deal with studios that don't know what you want. We just want to produce inexpensive cassettes by a lot of local bands if we can.

MRR- Any new music from INSANITY DEFENSE in the future?

J- We have a couple of cuts that we're planning on releasing in advanse of our second tape, which should be out early next year.

MRR- What about a tour?

J- We're thinking about next spring or summer. The band has really been enthusiastic on either renting a van or do that usual thing of doing a small tour throughout the Northeast or Midwest. If anyone has any opportunities for us to play any show, let us know, we'd be more that happy to. We haven't has too many opportunities to play. It has taken us a little time to get back together with a new bass player, with Unsound sort of taking off, and our interest in producing other things. But now we're concentrating on playing as much as possible.

J- I just touch on a lot of different things through the tape, but we don't have any particular politics. I think it's more personal politics.

MRR- More like "Grudge Against the World", which is one of your songs.

J- Those are mostly the songs about anxiety. A lot of people have misinterpreted it, thinking that it's like this outcast from society. It's more the anger surrounding the things you've been brought up with and how people have their own little grudges. I'm really not trying to put things down. It's more just questioning some of the things that are going around. I'm open..my opinions change all the time. I'm less, right now, into being outspoken politically and more into concentrating on things that affect us a little more personally now, in the band, rather than larger issues, which I think a lot of people have said better in some ways, and it's already had its statement and impact.

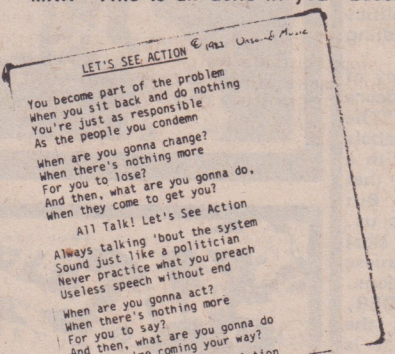
MRR- What about "Flesh, Metal and Glass"?

J- I got that off one of those "Don't drink and drive" pamphlet, in fact, and it always stuck in my mind because it was such a stark representation. The title just evoked the imagery perfectly. I thought it was something that was a necessary statement, because everybody has run across people who just shouldn't be on the road.

MRR- The band has a new bass player now.

J- Yeah, we have Nelson Rowe, who we just got about four months ago. He's also the guitarist in SATAN'S CHEERLEADERS, which is the second tape that we put on Unsound. We have band members that we share: John Sanborn is the singer in SATAN'S CHEERLEADERS, Ron Phillips plays drums for them as well as for INSANITY DEFENSE, and I play bass fro S.C.'s guitar and vocals for INSANITY DEFENSE. So, we're a pretty close group. We have a third band now called FATAL VISIONS that we're about to produce a tape for, which should be out the beginning of the year. This is all Unsound Music, PO Box 216, Centerport, NY 11721.

MRR- This is all done in your basement?



LET'S SEE ACTION © 1983 Unsound Music

You become part of the problem
When you sit back and do nothing
You're just as responsible
As the people you condemn

When are you gonna change?
When there's nothing more
For you to lose?
And then, what are you gonna do,
When they come to get you?

All Talk! Let's See Action

Always talking 'bout the system
Sound just like a politician
Never practice what you preach
Useless speech without end

When are you gonna act?
When there's nothing more
For you to say?
And then, what are you gonna do
When they're coming your way?

Less Talk! Let's See Action

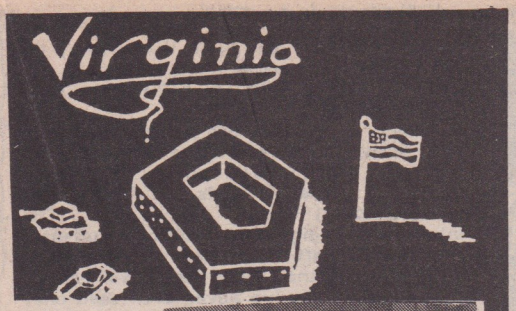
FLESH, METAL, AND GLASS © 1983 Unsound

You gotta drive
Why must you drink
You don't ever stop to think
You're a weapon on the road
That two-ton bullet
Might just unload

It isn't just one grave you fill
They gave you a license to kill

Flesh, Metal, and Glass

You take a life
Into your hands
One death wish at your command
I want you dead and no one else
If you must kill, just kill yourself



LACKEY

DIE

CHARLOTTESVILLE-This city had seemed, for my first 2 years here, pretty much a lost cause for hardcore. In the last few months that has all changed. We now have a club (Muldowney's) where we can have shows on a pretty regular basis, and we have 3 bands: LACKEY DIE (a fantastic HC band live); The LANDLORDS (my band, so I can't say too much except people seemed to enjoy our set at Muldowney's. This was not the case at the Holiday Inn talent show, where we were kicked out after only 3 songs--the manager even stood outside watching us load up so he could make sure we left): and LOWEST COMMON DENOMINATOR (not a thrash band, but more of a noise band, according to the lead guitarist, who is quite adept at proving he has no idea how to play guitar).

Any bands on tour who are willing to play for gas money, please call Andy at (804)979-6296. Also, we have a radio show which plays HC every week. Bands with tapes or records should send them to: WTJU-FM, Box 711, Newcomb Hall Station, Charlottesville, VA 22901, Attn: Hardcore Staff.

Thanks, John Beers

LOWEST COMMON DENOMINATOR

Electronic Keeper

Plantation Key, Fla.

Guy Barton was serving a 48-hour sentence at home Saturday attached to an electronic "jail-keeper" that will squeal on him if he steps outside his house trailer.

Monroe County Judge Allison DeFoor initiated the experiment to alleviate overcrowding in the county jail. Barton, a 28-year-old carpenter, pleaded guilty to driving without a license and agreed to the experiement in lieu of a weekend in the county jail. His ankle was bound Friday night with a vinyl strap with a sewn-in transmitter with a receiver connected to a phone jack in Barton's trailer. The transmitter will alert a computer if Barton strays 150 feet from the receiver. *Associated Press*

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COLUMBIA, S.C.
29205

MRR: HOW WOULD YOU CHARACTERIZE YOUR OUTLOOK AS A SKINHEAD? WHAT DOES "SKIN" MEAN TO YOU?

S: Well, what it meant, since nobody in the band is a skinhead,...we never started out saying we're gonna be a skinhead band. At the time, I happened to be a skinhead and never wanted to play thrash. It never appealed to us. We're just a punk band. At the time, everybody was playing 300 MPH and we weren't. And the only other music that was coming out was Oi!-- so we got put into that category. So I was a skinhead, but not a fascist.

MRR: SO IT WAS A LABEL PUT ON YOU?

S: Yeah, people said, "So you're Oi! CROSS?"

MRR: BUT YOUR RECORD LABEL IS CALLED "SKINFLINT".

S: Yes. That was the name of a magazine I put out too.

MRR: THAT DOES MAKE IT SEEM LIKE YOU RELATE TO "SKIN".

S: At the time, we did. But only on the positive side. We were not involved in any of the 'not so nice' stuff.

MRR: WHAT, TO YOU, WAS THE POSITIVE SIDE?

S: It wasn't anything that we just did; it was the just the way we were. Back then, punk had gone down, and we were kids, just feeling our way along, working for a living, and it seemed to click. I went to school with skinheads back in '76, and knew what they were about. I didn't like the fascist part of it. But I did like certain aspects: it was clean, cheap, sharp. It's hard to explain.

MRR: WELL, RELATING TO NOT JUST THE IMAGE, BUT THE OUTLOOK...ON YOUR FIRST EP THERE'S MENTION IN SONGS LIKE, "D.C. skinheads have a stance..."

S: That's a song I didn't write, didn't want on the record, and don't really want to talk about.

MRR: LET'S BRING IT TO THE PRESENT THEN. HOW DO YOU FEEL YOU'VE CHANGED? YOU'VE MENTIONED SEVERAL TIMES THAT 'THAT'S THE PAST" IN SOME SENSE, THAT SOMETHING HAS CHANGED.

S: It's more like you people have realized what we are, as opposed to us changing. Yeah, we've become a little more cynical, disillusioned with the 'great world' and everything this (punk) movement was supposed to have been about. But we're the same people. It's just taken this long for a lot of people to see that I couldn't care less about singing "Fuck Reagan", and want to sing about things relevant to people's lives--not wanting to just sit and point a finger at the figurehead on TV, but point it at ourselves. That's a lot harder.

MRR: WHAT ARE YOU POINTING FINGERS AT?

S: Ourselves and our lives. I'm the first person to criticize myself. Always. I don't sit there smugly and say, "I'm wonderful and I'm gonna change the world." I'm not gonna do that; none of us are. I'm much too cynical for that.

MRR: WHAT INSPIRES YOU TO STILL FIGHT FOR SOMETHING?

S: If you're an individual, you have to stand up and say, "Look, I'm somebody." But at the same time I have green hair and a pin through my nose, I want to listen to what I want, do what I want, regardless of what the 'great masses' tell me to.... the great masses, the office slaves, or whether it's the alleged punks. If I want to go to a SILLY WIZARD concert, I do. And I think they're a fantastic band--an Irish folk band. They're incredible. If I want to read a book by Mary Stewart, I'll read that. And if I want to wear a tie, I'll wear a tie. I play this kind of music, and you can classify it as that, but I do what I want.

MRR: WHAT IS YOUR ATTITUDE ABOUT FIGHTING?

S: "For a reason, and when necessary". If you're going to stand up and be counted, then you better be able to take it when someone smacks you---otherwise, you're not much of anything to start with. But I have never held with the bully-boy attitude of "I don't like him because he has long hair, or he's gay...so I'm here with 6 of my buddies and let's beat him up."

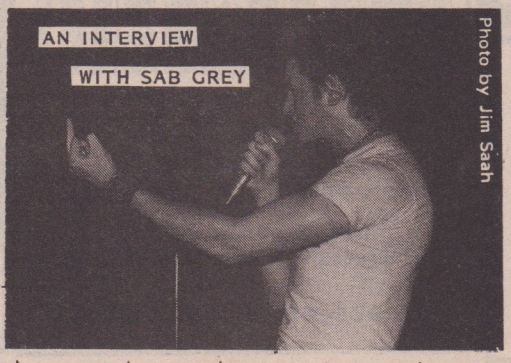
MRR: SO, TO YOU, YOUR ATTITUDES ARE VERY MUCH THE 'TRUE PUNK' ATTITUDES.

S: Yeah. "I'm me, fuck you!" I don't want to go around assaulting old women or hassling anybody, unless they fuck with me first. If someone wants to jump me and be a 'big man', I may blind him; that's the price you pay. I go about my business, and I'm not here to prove how tough I am. "Only a fool fights when he doesn't have to" said a wise man, Confucius.

MRR: ALL THESE DIFFERENT LABELS...PUNK, SKIN...THE WAY YOU'VE STATED YOUR PHILOSOPHY, A PUNK OR SKIN COULD BOTH SAY "YES, THAT'S MY PHILOSOPHY".

S: People are people, beyond labels. Because you're a skin doesn't mean you're National Front (UK fascist party), or it doesn't mean necessarily that you aren't. I know many skinheads who aren't and who are N.F., but being N.F. doesn't make you a bad person. I've got friends in England who are into the National Front, and they're real nice guys. They're humans, just like anybody else. I disagree with their politics, I'll argue about it with them, but they're still my friends.

MRR: ON SOME LEVEL, MOST PEOPLE ARE 'NICE GUYS'. AT THE SAME TIME, WHEN LINES GET DRAWN...



S: Well, if the Front is on the streets, I'll fight them. If it comes down to that...

MRR: ..YOU'LL END UP FIGHTING YOUR OWN FRIENDS.

S: Which is the way life is. It's funny, in this town, about who likes IRON CROSS and who doesn't. The punks, or alleged punks, the kids (to be condescending)--they like us. The intellectual fringe, the college students, the trendy Left--they hate us. I find it quite amusing that these people will call me a Nazi, when they've never even seen one. When I was 16, I was almost beaten up by 3 guys in the N.F. because I was wearing my homemade "Pogo on a Nazi" t-shirt. And then these armchair communists get off calling me a fascist. It's frustrating.

MRR: WHY DO YOU THINK SOME PEOPLE THINK YOU'RE A FASCIST?

S: Because they have been fooled. They say "the media lies", but they swallow the media on this issue, hook, line, and sinker. Yeah, I was a skinhead. I'm not ashamed of it, or anything else I've done.

MRR: WHY DO YOU USE THE PAST TENSE? S: Cause I've got green, spikey hair.

MRR: SO, IT'S JUST A MATTER OF IMAGE--THE CLOTHES, THE LOOK?

S: And the attitude. People say "Oh, these skinheads are so terrible", but they've always been around. They just dressed differently in past times. There's always been mindless oafs who have had to prove they are macho. It's the same people, dressed different ways; nothing has changed. So my image has changed, for the time. We were punks before we were skinheads. And then we went back because we became very disillusioned with the whole skinhead thing because there were so many idiots getting involved to prove how tough they are.

MRR: YOU DON'T FEEL THE SAME WAY ABOUT PUNK?

S: Oh Christ, yeah. I've hung my leather jacket up now. I've gone back to how I looked 5-6 years ago--thin ties and suit jackets. And I don't associate with them, and am the first to insult them to their faces cause I think they're fools.

MRR: My IMPRESSION OF YOU WAS BASED MAINLY ON THE LYRICS ON YOUR FIRST EP. I HADN'T READ ANY MEDIA STUFF ABOUT YOU.

S: What did you find so offensive about it?

MRR: THERE WAS THE "PSYCHO SKIN" SONG ABOUT "BEATING UP QUEERS". YOU'VE SINCE DISAVOWED THAT.

S: The song as a whole is about what happened to somebody who overreached his bounds, which is what you do when you assault someone. If you abuse someone for being who they are, be it gay, woman, punk, or redneck, then you've lost your rights as a human being.

MRR: BUT THAT SONG DOESN'T SAY THAT, AND, IN THE CONTEXT OF THE OTHER SONGS ABOUT FIGHTING, THE NAME OF THE BAND ITSELF...

S: When we thought up the name, IRON CROSS, it never occured to us that it was connected with (German) fascism. We almost didn't use it because it sounded like a heavy-metal band.

MRR: BUT CAN YOU SEE HOW SOMEONE SEEING THAT NAME, SEEING A SONG ABOUT QUEER- BASHING, THE EMPHASIS ON FIGHTING, COULD COME TO THE CONCLUSION THAT YOU DO RELATE TO CERTAIN ASPECTS OF FASCISM?

S: Why did it take them so long to question me. The only reason you and I talked last year was because you called the house and I said "I heard you pulled our song off the air" and you laughed and said "yeah" and I said "how come?" and we started talking from there.

MRR: MOST PEOPLE DON'T HAVE THAT ACCESS TO YOU, OR THE TIME TO GO AROUND FINDING OUT WHAT EVERY BAND REALLY MEANS.

S: There are 2 zines in this town that dislike us immensely. Neither one has ever bothered to approach us. That, I find dubious. They set themselves up as information sheets. It seems like the trendy left around here doesn't want you to criticize Mr. Marx, or it's off to the salt mines.
MRR: SO ALL THOSE LOCAL ZINES ARE LEFT?

S: It's the intellectual (not that I have anything against learning), snobby college student zines that hate our guts. That's fine, cause I don't like that kind of person. The kind of zines done by the regular kids do like us.
MRR: AREN'T THOSE ZINES MORE CENTER OR MODERATE THAN LEFT?
S: No, they're fascist.
MRR: MAYBE WE'RE USING DIFFERENT TERMS.

S: Well, I'm apolitical. I've read all the books. When I was 15 I stole a copy of the Communist Manifesto out of my high school library. I still have it. I've read Bakunin and Proudhon. It's horseshit. It's crap.
MRR: WHY DON'T YOU EXPLAIN.
S: Because it cannot work because it appeals to people's intellects. And 99% of the people on the face of this earth haven't got enough brains to shit with. They are selfish, mindless pigs. They're conditioned into thinking that there is no other way. They cannot possibly conceive of anything different at any level. Somewhere along the line, the kids that ask "Mommy, mommy, what's that" lose that. Those that don't become writers, critics (I don't think much of critics, even though I'm one myself), figures in society, etc.

MRR: I JUST DID AN INTERVIEW WITH THE MINUTEMEN, WHO ARE WORKING STIFFS, WHO ARE NOT AS CYNICAL AS YOU, WHO DO FEEL THAT THERE IS PLENTY OF ROOM FOR WORKING PEOPLE TO REALIZE THEIR CREATIVE ABILITY.
S: It would be wonderful if they did, but I'm too cynical to think that they ever will. This gets back to Anarchy and all that crap...in order to acheive a Utopia, we'd have to rid ourselves of every bit of ingrained emotionalism - hatred, greed, sexism, racism, etc. That stuff is a product of 90 million years of evolution. It would take even longer for those traits to be smoothed out, and then we'd have our Utopia.
MRR: SHORT OF UTOPIA, IF YOU DON'T THINK THAT IN OUR LIFETIME OR 10 LIFETIMES THE HUMAN SITUATION IS GONNA BECOME A UTOPIA, THERE IS THE POSSIBILITY TO CREATE OTHER SYSTEMS THAT AT LEAST BRING OUT THE BETTER ASPECTS OF HUMAN NATURE. I DON'T THINK THOSE NEGATIVE PARTS WILL EVER 'GO AWAY', BUT THE SYSTEM WE LIVE IN NOW GLORIFIES THOSE NEGATIVE VALUES! MY DEFINITION OF "POLITICAL" IS TO BE ABLE TO FIGHT TO HAVE A SYSTEM THAT STRESSES THE POSITIVE SIDE OF HUMAN BEHAVIOR.
S: I agree with you there. I read in MRR your interview with the F.U.'S. I liked it. I liked it a lot. The F.U.'S are running with blinders; they're stupid. I don't mean to criticize them personally, just using them as an example. But they typify the "I don't have a roof over my head, and he doesn't have anything at all, so I must be better" attitude. That's stupid. You're marginally better off, but...
MRR: THAT'S NOTHING TO BE PROUD OF.

S: I hate America. I despise it. It's so plastic. My family is European, not American. My father was a German refugee from Nazi Germany in 1936.. He was snuck out by his father to avoid the German Army. My mother grew up in London during the Blitz. Plus, I've lived in England.
MRR: SO YOU'VE HAD A CONTRAST OF CULTURES.

S: God, this country sucks.
MRR: IT'S A CULTURAL WASTELAND.
S: There's no charm, no class; it's so vulgar. You flip on the TV and you get pelted by ads: "Christmas Sale, Thanksgiving Sale, Millard Fillmore's Birthday Sale". You name it, and they'll have a sale and make some fucking money out of it. No pride. Or if there is, it's an ugly-based "I'm a country boy and I'm ignorant" kind of pride.
MRR: PART OF THE PROBLEM IS THAT MOST PEOPLE DON'T HAVE ANYTHING TO CROSS- REFERENCE IT AGAINST. THEY THINK THEY KNOW WHAT THE WORLD OR THIS COUNTRY IS ALL ABOUT, BUT THEY ONLY KNOW WHAT THEY'VE BEEN SPOONFED. THAT'S WHY WHEN SOMEONE SAYS SOMETHING LIKE "I'M APOLITICAL", I LIKE TO GET THEM TO DEFINE THAT. EVERONE'S GOT A DIFFERENT DEFINITION.

IRON CROSS

S: I'm not anti-politics; I'm anti-utopian..
MRR: LET'S SAY YOUR CYNICISM IS AT THE FOREFRONT OF YOUR THOUGHT.
S: I'm one of the most sarcastic, cynical assholes you'll ever want to meet in your life. I'm just a very bitter person.
MRR: IS THAT BASED ON YOUR PERSONAL EXPERIENCES?
S: That, and I'm just an asshole (laughter).

MRR: SO, WHY LIVE, SAB? WHY FIGHT?
S: If you don't, it's a cop-out, isn't it?
MRR: THAT MUST INDICATE THAT ON SOME LEVEL YOU'RE NOT AS CYNICAL AS YOU LEAD PEOPLE TO BELIEVE.
S: Obviously, if you're 100% cynical you would snuff yourself. I do enjoy things in life. I like taking a big shit in the morning, like everybody else. I like the smell of my own farts. There are good things in life. But isn't life difficult?
MRR: WHAT ELSE IN YOUR PHILOSOPHY WOULD YOU LIKE TO EXPOUND?
S: My philosophy? I never thought of it as a philosophy.
MRR: SURE. WHEN YOU TALK ABOUT YOUR LIFE, YOUR OUTLOOK, YOUR EXISTENCE, THAT'S YOUR PHILOSOPHY.
S: Gee, Sab the Philosopher. And I'm not even Greek.
MRR: SO WHAT'S YOUR OUTLOOK ON THE DIRECTION OF TODAY'S PUNK SCENE?
S: You really have to wonder. Now, everybody's just sounding like everybody else--fast. The members of IRON CROSS weren't weened on BLACK FLAG and the CIRCLE JERKS. The stuff we grew up with was the PISTOLS, BUZZCOCKS, DEAD BOYS, AVENGERS. So, the desire to play 3 million miles an hour and go "uh, uh, uh, uh" was never there.
MRR: IS IT JUST THE SPEED OF TODAY'S SONGS THAT MAKE THEM NOT HAVE AN IMPACT FOR YOU?
S: That's a contributing factor. Having nothing to say is the other factor.
MRR: WHY DO YOU THINK SO MANY KIDS DON'T HAVE ANYTHING TO SAY, IN YOUR OPINION?
S: Cause they don't bother to think for themselves. The great punk idea of 'thinking for yourself' is virtually dead. That's what it was all about...don't just sit there and listen to what Tim Yohannan or Sab Grey has to say, and take it as gospel. Listen to it if you want to, and say "that sounds good" and then criticize it, and do something about it.
MRR: DON'T YOU THINK THAT WHEN A MOVEMENT JUST STARTS AND HAS A CLEAN SLATE, SO TO SPEAK, IT'S EASIER IN A WAY BECAUSE ANYTHING THAT ANYBODY DOES IS NEW. BUT FIVE YEARS DOWN THE ROAD IT'S HARDER TO BE INNOVATIVE AND FRESH.
S: So I'm supposed to jump up and down when some kid picks up a guitar and goes "Reagan Sucks"?

MRR: WHAT IF HE PICKS UP A GUITAR AND GOES "FUN, FUN, FUN"? IS THAT ANY DIFFERENT?

S: No, but I'll take that at more face value, because the person who says "Fuck Reagan" probably has no idea what he's talking about.

MRR: YOU DON'T KNOW THAT FOR SURE. EARLIER YOU MADE A COMPLAINT ABOUT PEOPLE NOT BOTHERING TO FIND OUT WHAT YOU REALLY MEAN...
S: There are some bands like that who I admire, who say what they believe in, who are honest. I may not agree with it, may not like their music, but I respect them. M.D.C., for example. I don't like what they have to say...well, I agree obviously with some of it. I'm probably more Left wing than most people, but I'm not active about it....screaming, ranting, and raving about it.
MRR: BUT IN A WAY YOUR GENERALIZATIONS ABOUT THE "FUCK REAGAN" TYPES ARE JUST AS UNFAIR AS SOME PEOPLE'S THOUGHTS ABOUT YOU. YOU MAY NOT KNOW HOW KNOWLEDGABLE OR WELL-INTENTIONED THEY MIGHT BE.

S: There are much better ways of putting it than "Fuck Reagan".
MRR: WELL, YOU CHOSE THAT EXTREME EXAMPLE.
S: I suppose I did.
MRR: I THINK IT MUST HAVE TO DO WITH A BASIC PHILOSOPHICAL DIFFERENCE YOU HAVE. IF YOU REALLY DID FEEL "FUCK REAGAN", THEN YOU WOULD BE A BIT MORE SYMPATHETIC..."YEAH, "FUCK REAGAN", AT LEAST THEY"RE BEGINNING TO THINK." BUT YOU FEEL THEY AREN'T THINKING AT ALL.
S: No, no, no, no, no. Now you're wrong. To me, "Fuck Reagan" is not nearly as important as , say, "Wolfpack" is to me. It bothers me more that an old woman can't walk the streets because some mugger's gonna whack her upside the head. That's much closer to home, and much more to do with the great sins of the world.
MRR: THERE'S SOME QUOTE THAT SAYS, "WHEN 100 PEOPLE DIE, IT'S A CATASTROPHE, BUT WHEN A MILLION DIE IT'S A STATISTIC".

S: You know who said that? I think it was a very prominent Nazi, Josef Goebbels.

MRR: SO, IN THIS CASE, YOU CAN THINK ABOUT ONE WOMAN GETTING WHACKED UPSIDE THE HEAD, AND ON AN INDIVIDUAL LEVEL, SYMPATHIZE AND FEEL IT. BUT IF REAGAN WHACKS 1000 PEOPLE UPSIDE THE HEAD EVERY DAY, WHY DOES THAT INVALIDATE SINGING ABOUT IT?

S: It doesn't. It's just that Reagan himself doesn't. He's just a figurehead of a political party, a political system, and its associates who are responsible. It's not him himself. Reagan's probably a really nice guy. To me, he seems very myopic, probably not too bright, a terrible actor.

MRR: BUT A GOOD POLITICIAN THOUGH.

S: He knows how to manipulate people. And that's what we're all about anyway. I try to do the same thing when we perform. I would be lying if I said I didn't. That's what stage presence is: manipulation of people. He happens to do it better than the last guy. Basically, he represents a hell of a lot of evil. I do not think much of him at all, you know. But on the other hand, whining and sniveling about something like that is a bit pointless, especially if you do it in a manner that doesn't acheive anything.

MRR: MY FEELING IS IT'S A GOOD STARTING PLACE THOUGH. FOR MOST KIDS WHO'VE BEEN WEANED ON TV AND HEAVY-METAL AND NEVER THOUGHT MUCH AT ALL, IT'S A GIANT STEP TO BE ABLE TO SAY THAT. I REMEMBER THE FIRST TIME I GOT UP ENOUGH COURAGE TO LOOK UP IN THE SKY AND STICK OUT MY MIDDLE FINGER AND YELL "FUCK GOD". THEN I RAN FOR COVER, WAITING TO BE STRUCK DOWN BY A LIGHTNING BOLT. MAYBE BEING ABLE TO SAY "FUCK REAGAN" IS A VERY IMPORTANT FIRST LITTLE STEP. MAYBE SOME OF THEM ARE JUST COPY-CATTING, BUT MAYBE FOR A LOT OF THEM THAT'S SIGNALING A BEGINNING TO THINK FOR THEMSELVES, TO FIGHTING THEIR CONDITIONING.

S: Well, all I can say is 'let's hope it is', because it's a trifle boring. When we go out of town and play with 3 or 4 bands and they all sound the same and people go "huh?" to us...We don't play by people's rules; we make our own. We don't kiss people's asses, we don't 'preach to the converted'. What a waste of time! We've had 5 years of CRASS records, and what have they told me..."War is bad." OK, war is bad. Gee, I didn't know that. But what comes after it. The point is, there's no easy answer. But I'm glad people find us offensive and a challenge to them, because it means we're doing something. We want to make people think. As long as we can challenge people, especially the punks, then we're doing something. As soon as we become accepted, nice and safe, then it's time to quit.

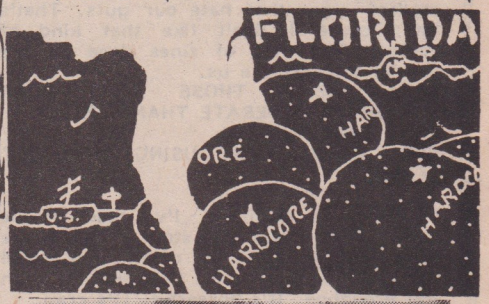


Photo by Maria Daniel

MIAMI/FT LAUDERDALE-OK, here we go again. Club news: Rockin' Robin closes, owner disappears? Blitz goes C&W, Flynn's still open. New clubs: Casbah (Ft. L), another biker bar turned HC for Weds. nites and soon weekends. Art Stock's Playpen has 'Fuck the Beach' parties on Sundays, but the only good bands to have played have been banned. One all-ages gig at Amer. Legion Hall, another at U. of Miami. Summers On The Beach books X, no problem with the show, but it's a shitty 'rock' bar--touring bands beware!

Band stuff: MORBID OPERA looses both guitarists, but releases record anyway. They get new ones though (Elizabeth on rhythm, Charlie Pickett on lead), sound better anyway.

The ABUSERS reform with return of Andy Panic (bass) and Bobby Bondage (vocals), plus new members. CHARLIE PICKETT AND EGGS call it quits after last gig opening for X. New bands: PSYCHO DAISIES (great guitar noise), EXPRESSOS (give em time), GENERIC DEATH (skate thrash), FONZIE'S NEPHEWS. Oh, almost forget, CRANK breaks up but reforms with same members. D.A.M. (Don't Ask Me) plays final gig as Don (bass) joins Marine reserves, but has plans for when he gets out. BROKEN TALENT (U of M longhairs) and GENERIC DEATH open. GAY COWBOYS IN BONDAGE cover the 'Beverly Hillbilly's Theme'. Out-of-town, but still Florida bands include: BEYOND THERAPY, SECTOR 4 (new EP), ROACH MOTEL, VOODOO IDOLS, SECOND WIND, HATED YOUTH, SLIME, and RAT CAFETERIA. If I didn't mention your band, write me and bitch.

GAY COWBOYS IN BONDAGE

OK, here's the latest plug: Open Books & Records changes location and are now at 44 NW 167th St/Miami FL 33169/ (305)940-8750. They've been having free, in-store, all-ages gigs. Cool idea, cool store! Thanks to Ted and Leslie who never give up.

Drummer-of-month award goes to John (stix) Galway, who is always in at least 3 bands at a time. Current ones are CRANK, BOBS, PSYCHO DAISIES, and a new, as yet unnamed band. Whay an animal!

Local and Statewide happenings: Slamfest '83 in Gainesville, with several Fla bands and the NECROS. This was a total fiasco...I drive 8 hours, see some local bands, the PA fucks up 3 times, and when the NECROS finally take the stage, some fat asshole slams into the drum kit, breaking something crucial after only 3 songs, end of show. Shit! Drive 8 more hours back to Miami. KRAUT and EFFIGIES both cancel gigs at Flynn's. Doesn't anyone want to play here? Please, if your band is even remotely interested, call or write me and I'll do my best.

By the way, I have a question for the people who saw the CIRCLE JERKS in Ft Lauderdale-- did you all get your haircuts and wristbands the day of the show or what? I've never seen 75% of you at any kind of local show, and if you won't support the scene, the scene won't suuport you. Enough said.

Record, tape, and zine news: MORBID OPERA releases 6-song EP Jesus Loves You, So Give Us Your Money on Sublapse/ P.O.B. 610906/ N Miami FL 33261 ($2.50). SECTOR 4 comes up with 5-song EP Disc-Lexia. Write P.O.B. 10234/ Tallahassee FL 32302. Both these bands appear, with others, on the Fla comp EP, We Can't Help It If We're From Florida, available from Roach Motel/ 110 NW 39th Ave #73-A/ Gainesville FL 32601. On cassette we have Juke Box Tape #1, featuring everything from LARRY JOE MILLER & ROCKABILLY ROCKETS to CRANK. Also on a tape are the EAT'S Scattered Wahoo Action, a 14-songer that's really funny! Both tapes are available from Joe Harris/ c/o jeterboy/ 226 NE 5th Ave/ Dania FL 33004. Also, the GAY COWBOYS tape is stiil avail c/o Eddie Nothing/ 6290 NW 26th St/ Sunrise FL 33313.

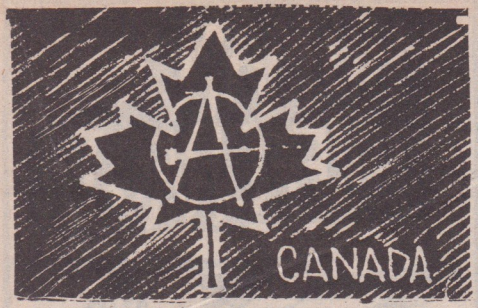
Zines: Suburban Relapse/ P.O.B. 610906/ N Miami FL 33261. Destroy (same address as comp EP). Kitchen Sink News/ P.O.B. 4927/ Ft Lauderdale FL 33338. Skate Force/ c/o Don D.A.M./ 6237 SW 32 St/ Miramar FL 33023.

Well, that's about it till next time...Don't just stand there, participate!

Denise/ 9801 SW 87th St/ Miami FL 33173.

P.S. I'd like to thank all my new friends for writing--keep it up! Special thanks to Greg Link-write me!

Photos by Maria Daniel



MONTREAL "Salut!" (meaning "Hi there" in French/Canadian, promounced 'sa-lu'). Montreal is totally unique! France on vacation in North America. Home of Antartic Hardcore, Eskimoes, and maple syrup. Also home for some of the best bands ever. But don't ask for proof. So far there is little record of our existence. The trend in Montreal is: form a band, do a show, beak up (3 or 4 times), but by all means don't make a record. Even a tape would be unheard of.

A total underground scene started here in '77-'78, with the arrival of the VIBRATORS and the VILETONES playing in the old part of the city. Spanning early bands like the CHROMAZONES, the ELECTRIC VOMIT, and the NORMALS, who no longer exist, it leads us to today's popular thrash sounds.

NO POLICY protesting the legislaion enacting the creation of Canadian Secret Police.

Photo by Todd M. Dumm

Probably Montreal's best known band is S.C.U.M., an anti-cop band that's been together just over 2 years. They've gone through 2 drummers, a guitar player, and 3 singers, but are at last with a stable line-up and things seem to be going their way. Hopefully, a record will come soon, and when the drummer gets off probation, a U.S. tour. Their first drummer is now a cop, their other guitar player, Michel, is now with the UNRULED (by way of ZYKLON B), and their second singer is now with NO POLICY, formerly THE FUNDS OVER. They are also a great skate band--look out J.F.A. and AGRESSION.

Photo by Todd M. Dumm

The NILS are one of Montreal's finest, cleanest bands, playing original DILS-influenced music. They are tight, loud, and fast, and have a cassette available through A.P.B. (a Montreal zine). They also have 1 song on the forthcoming BYO comp LP. They've been together for over 3 years, and until recently were a 3 piece. They've added former UNRULED guitarist Karim, and their sound is full and fun. It shouldn't take long for people out there to know who the NILS are. Super potential.

The DISCORDS are one of Montreal's first punk bands, and definitely the first skin band, not to mention the first local band to have vinyl. 3 first places for the DISCORDS, a total success story. Actually, since being together they've had a tough time staying out of jail, then getting it together to play every once in a while. Their EP is a must for any skin/Oi! fan. Now defunkt, the bass player did play with Ottawa's CIVIL TERRY briefly, but left when he broke his leg. Way to go Henley!

UNRULED must be the most popular local band, gaining momentum with every gig. They play fast metal/English-style thrash (some say similar to DISCHARGE). Keep your ears open for the UNRULED, as they're on their third drummer right now and he seems to be staying. He went from GENESIS to HARDCORE in one week (is this saying something for hardcore).

Photo by Todd M. Dumm

VOMIT & THE ZITS--"Oh no! A hardcore soap opera!" A great name, huh? At first they were ZYKLON B. For a while their bass player got zits, so they tried to become ZYKLON B & THE ZITS. But they broke up after their first gig because Blizz, the rock-star guitarist, smashed the video cassette they made because he wasn't on the film when he climbed the speakers to show off. He left the band with his copyrighted songs, of course. Make no mistakes, Blizz is Montreal's own BILLY IDOL. Then Marc Flagma of OXY &, joined the group, keeping the ZITS and adding VOMIT. He stayed a while and left because the drummer hated him. So Stefan, the bass player, found old ALLERGIC guitar player Parker. So they were re-united once again as VOMIT & THE ZITS, still playing OXY's songs (he's now in Calif in search of Jello). The ZITS have now broken up again. Stefan is now with Blizz again, making it ZYKLON B #300 (really, the Blizz all-star show). They have a record with dubbed in audience applause. Blizz--please go rock-- there's no room for "stars" in the hardcore sky! Dave Javex, singer throughout all this, is now strung out on ty in N.D.G. WARNING: playing in a band can be hazardous to your health!

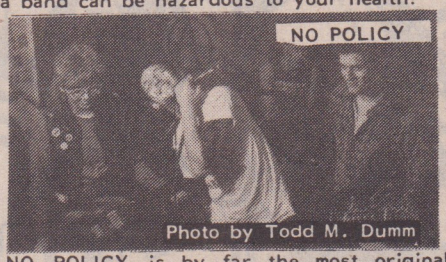


Photo by Todd M. Dumm

NO POLICY is by far the most original band in the city to date. They are improving at an incredible rate, having been in existence for less than a year. Rebeka, the guitar player, makes guitars, and Franco of MDC was so impressed he ordered a custom-made model. She gets the best sound I've ever heard out of a guitar. Their song, "Swamp Pig" is a cult classic! People go mental when this song is played--it causes a chemical reaction in the body and you find yourself skanking around the room in slow, circular motions. It incorporates a hypnotic harmonica that really does the job. It took them a long time to find a real bass player, and now Dennis is that person. Ron, and his brother Stuart (the drummer) are known as Johnstone & Johnstone (the Tylenol Twins). Their logo is a thrashing penguin, and their theme is "Antarctic hardcore music for thinking people". If you ever get a chance to see them, you'll be glad you did.

The ABSURDS are a good original band with a great anti-acid rain song called "Shriveling In The Rain", plus a real hit "It Makes Us Sick." their a very new 5-piece that play 'different music for different people'. No big gigs yet, but hopefully soon. They are perhaps to be featured, along with most of the other bands mentioned here, on a Montreal comp LP. Rebeka used to play with the CIVILIANS, an early punk rip-off band (R.I.P.).

FAIR WARNING are a new band with some very original, very fast Boston-type thrash songs. They are very loose, with the emphasis on fun, not on style and sound.

Photo by Todd M. Dumm

GASSEN HOWER are another band from N.D.G., and are a skin/Oi! group. So far they've just done cheap cassettes and a couple of unknown gigs. They have a good, clean sound, and are pretty full for a 3-piece. They're almost serious. More support for the newer bands; they need it!

OUT OF STEP are yet another new band, still unsurfaced, and nobody knows anything about them they play fast and use the old UNRULED drummer to provide the beat. There must be something there for a good drummer like that to play with them.

Bands that no longer exist (too bad): EAST END KIDS, ALLERGIC, TERRY FOX'S RIGHT LEG, GUTTERSNIPE, BRAINCELL, MY DOG POPPER.

Bands that want to exist: ZYKLON B, BERUIT BODY BAGS, the CHEEZE HEADS, VIOLENT RELEASE. There are lots of less 'official' bands around still with no name--some have mohawks, some can play, and some can drink. Sometimes when they get together there is trouble. Sometimes the police arrive. But no one cares, because there will always be a Montreal scene and lots of good Montreal music.

For more Montreal true facts write to: A.P.B. fanzine/ 525 Sherbrooke St East #15/ Montreal Que/ Canada H2L 1K2

P.S. Last respects to MINOR THREAT, Montreal's favorite band.

Photo by Todd M. Dumm

VANCOUVER-Lame-couver? Not too much happening lately. Seems that every out-of-town band who has come through here has been disappointed. There's always a good turnout, but an incredibly lame crowd it is at that...except for a small bunch of incredibly devoted guys who always try desperately to keep the band going until the end. Of course things are much different when D.O.A. hits the stage. Then it's time for all good boys and girls to go out and play "punk rock" and kill each other. Oh well...

Of course, everyone hears about our oldest and most widely known band: D.O.A. Their "General Strike/That's Life" 7" has been out for a while now, as has Bloodied But Unbowed LP, a retrospective look at D.O.A.'s 5 years...The HOUSE OF COMMONS 12" is finally out after many delays. They've been doing a fair amount of gigging and have worked up a fair sized following...SHANGHAI DOG aren't exactly a "hardcore" band, but their 7" will be released soon. They feature ex-members of such Vancouver bands as SUBHUMANS, YOUNG CANADIANS, and SOLDIERS OF SPORT...APOSTASY have been out of commission for a while, but are going again with a second guitarist to beef up their metal/thrash sound a la METALLICA, DISCHARGE, PERSONALITY CRISIS. They've progressed a lot musically and lyrically since their Pseudo-Punks cassette, and will be recording soon...UNNATURAL SILENCE from Penticon have been defunct for some time. But don't miss out on their killer 20 song tape. Chael and Keith have moved to Vancouver and will be starting a new band, MANIFEST DESTINY...also around are THE BILL OF RIGHTS, F.O.A.D., FITZ, and DEATH SENTENCE.

Well, that's it! Until next time...

Eric/ Thrash Trax fanzine/ 11067 146 A St/ Surrey, B.C./Canada/ V3R 3V3.

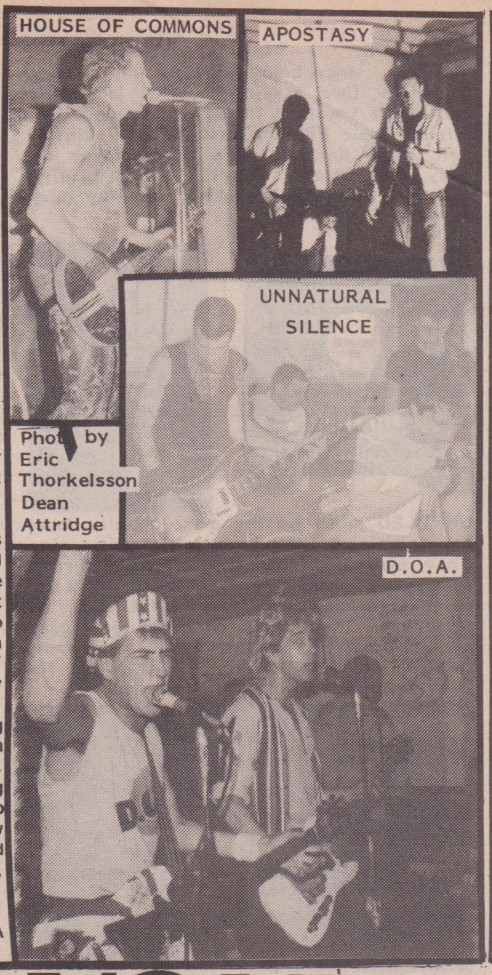


Photo by Eric Thorkelsson Dean Attridge

HUMAN SUFFERAGE

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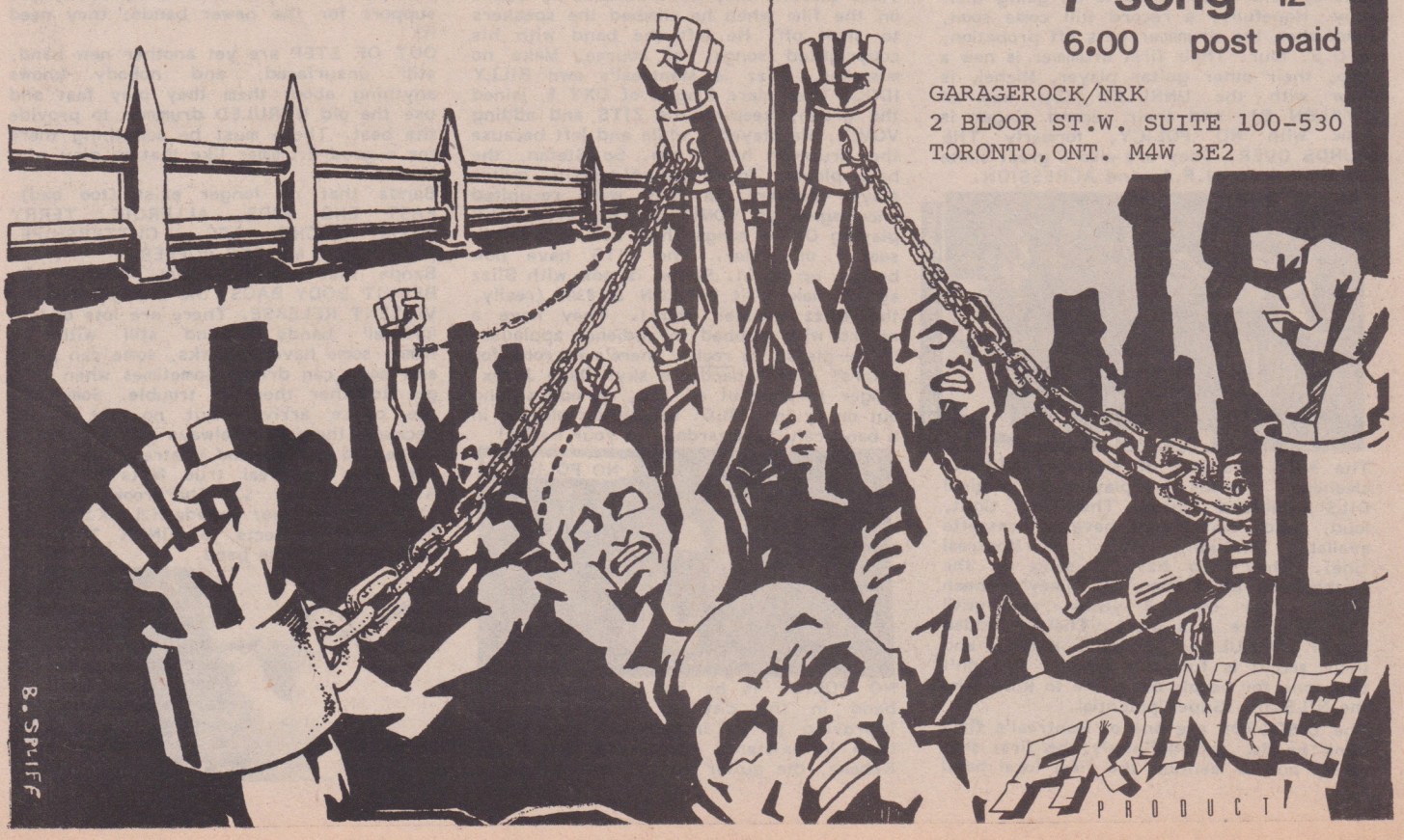

FRINGE PRODUCT

LEEDS-As having only recently moved here, the result of a very stale punk scene in Liverpool, I find this city a 100% improvement. Incredibly, I suffer no abuse like I was endlessly in Liverpool. It seems in Leeds that the scallies (rednecks) are much more interested in minding their own business than everybody else's. I can walk down the street on my own, without fear of someone abusing me verbally or physically! When I lived in Liverpool, it got to the stage where I was even afraid to go out of the house sometimes.

Well, on to the scene in Leeds. There are regulare gigs, both at venues and D.I.Y. shows. There is a large proportion of vegetarian- peaceful type punx, and I haven't seen a fight at a gig in ages (considering I've been to see over a hundred bands this year), that's good. I believe the reason for this must be because more punx are using their heads and thinking..

The bands around Leeds I know of are: ABRASIVE WHEELS (who don't play around very often), CHUMBAWAMBA, INSTIGATORS, PASSION KILLERS, 2 MINUTES OF HATE (peace-type bands, musically and lyrically very influenced by CRASS-not that that's such a bad thing. Also, the latter band recently split due to their female singer going off to school). Then there's ANTI SYSTEM (who come from nearby Bradford. They have a problem in that their singer, Liam, has to rest his ears for a while due to noise damage).

The gigs that have been on in Leeds lately-- there's been a lot! I saw GBH, ENGLISH DOGS, and SUBTERFUGE. GBH were the same old band, haven't changed much, still churning out the sexist songs, but they did have a couple of catchy new numbers off their soon- to-be-released 2nd LP. I much preferred their support act, ENGLISH DOGS, who were very powerful, much improved since last year. Their singer is called "Walrus", and looks like one (only joking!). SUBTERFUGE were OK, but too metalish and slow.

MAU MAUS Photo by Kim Mullan

Recently went to a D.I.Y. gig in Nottingham, put on by our old friend Dig. Only one pound to get in, and a good assortment of bands to see. I witnessed the MAU MAUS for the first time, and believe me, they're an amazing band to see live! so tight, fast, perfect, really amazing! They got everyone moving, going crazy to 'em! They've got an LP out soon on Pax. I consider them to be more like a U.S. thrash band than a lot of the other fast bands over here. Also, on that night were VERBAL WARNING, with our friend Kalv playing bass for them! Didn't think they were fast enough though! But they are firm believers in the anti-punk image that a lot of U.S. punx believe in as well. I respect them for that. RUDIMENTARY PENI and NAPALM DEATH are like that too, the only 3 bands I've seen in the U.K. that don't dress to fit the image or look the part!

Tez-XPOZEZ Photo by Ken

OMEGA TRIBE and ANTHRAX were supposed to play that evening, but didn't show. ANTISECT played, but weren't up to their usual standard. Another band that played were the XPOZEZ, who I didn't like that much. LEGION OF PARASITES opened, but I missed them unfortunately. INSTIGATORS were quite good, pretty fast, with originality. Their debut is out on Bluurg soon.

Most of the local gigs are at a club called Brannigans. They have a punk night on Wednesdays, and most of the bigger type bands play (G.B.H., UK SUBS, EXPLOITED), with local bands sometimes supporting. The good thing about this club are the low admission prices, with discounts for us poor unfortunates on the dole. And there's no big heavy bouncers trying to push you off the stage or beat you up. And as I said, I've only once seen a fight here. The punx aren't into destroying things, well most of us aren't, cos we don't want to lose our venues! The only thing vandalized is loads of graffiti over the bathrooms, but that's harmless--paint it over! We hardly ever have the police coming to gigs to close 'em down. I haven't been picked up once by a policeman here. When I lived in Australia,

CULT MANIAX Photo by Kim Mullan

I used to get picked up, charged with being intoxicated (and I'm straight edge!), searched, called a slag, etc. The police here don't carry guns either. But I do think the lads get a lot more hassle than us girls.

Another good band I had the opportunity to see at Brannigan's are the CULT MANIAX. This band is very powerful, original songs, different to any other band! I think they come from Devon. Their new LP is out now, and though I haven't heard it yet, if their 3 EPs are anything to go by.... The only thing I don't like about this band is their lyrics on some songs about black magic. I hear they're heavily into devil worship! Pity! that's more or less along the lines of the heavy metal type bands.

One other up-and-coming band I must mention are BROKEN BONES. From Stoke-On-Trent, home of England's hardcore heroes, DISCHARGE, and rightly so, because BROKEN BONES is the "Bones" (ex-DISCHARGE new, well not so new) band. Also in the band is his brother (who plays bass, I think), who was DISCHARGE's first drummer. Their vinyl debut 7" is out now on Scarlet Records. That will definitelt be worth sampling! I saw them in London, and they're excellent.

Photo by Kim Mullan Bones-BROKEN BONES

The other week I heard the new EXPLOITED were playing Brannigan's. I used to dislike them because Wattie was such a narrow-minded, pro-violence person. well, when I heard they had changed, and the band had a completely new line-up (2 vegetarians even!), and was on the Pax label now, I thought "this is worth investigating." Having recently acquired their new 7", Rival Leaders, I thought to myself "ah, they're a changed band. Pacifist thrash, what more could one want". So I went along, paid my admission (rip off!) and witnessed what I thought would be a changed Wattie. but to my dismay, he hasn't changed in the slightest, he still slags off other bands, calls them 'wankers', they still do "Fuck a Mod" and "Fuck the U.S.A.", he still spits on everyone. They did only 3 new thrash songs, all the rest were the old rubbish. Well, I won't be buying their new LP, even though it's supposed to be good. I mean, I can't like a band if they've got the brainless "I hate all the other bands better than ours" attitude. They were even selling t-shirts that night with a Pushead design on. I bet Pushead didn't authorize them! (That's correct-Ed.) Wattie wouldn't be the type to ask someone if they can use their design now would he? All I can say, I've got better things to spend my money on.

Love, Kim Mullan

Dear MRR,

So here's the new EXPLOITED album...and yes, it's strange to have them on the Pax label.

Three years ago, I began putting on gigs at the Marples in Sheffield, just when punk was taking off for the second time and no one else would touch punk groups. Sheffield is the third largest city in the U.K. It has also been more affected than many other urban areas as it previously gained its wealth and employment from coal mines and steel works-- two of the hardest hit areas in the recession. This culminated in a huge and sudden drop in the standard of living, and all the social upheavals that encourages. And in such an environment, it is easy to breed discontent, and it was natural that the extreme political parties would recruit amongst youngsters. There grew up a large National Front following, and a notorious skin-head problem.

So back to these gigs. I would have some groups on; CRASS one week and EXPLOITED the next---FLUX and POISON GIRLS, and the 4 SKINS. Was I supposed to segregate the audience and only allow in those whose politics I agreed with? Bollox--I let EVERYONE in, and took a few shitty slatings in doing so. If you are not against them, you are for them--was the usual criticism leveled at me.

I never had any bouncers: just me at the top of the stairs, talking to each and every kid as they came in. So what if they were out and out fascists? I prefered to have them inside where they had given me their word that I wouldn't have any trouble, than to have them hanging around outside, feeling resentful and ready to beat up the other kids as they left. And for 2 years it worked. Not once did I have any trouble at all at one of my gigs. And it worked in other ways too. Many of those kids realized they had been conned by the political extremists, and eventually turned into thoughtful and radically different kids. At a gig a year ago, I felt something slipped into my pocket, and fishing it out, I found a ring. Turning around, this skinhead said with some embarrassment, that it was just a token of his appreciation for what I had done for him. He was telling me that he now had black friends.

Sheffield is now known throughout the country as having a marvelous atmosphere at gigs, where skins and punks mix without trouble. In one of your issues M.D.C. even pointed that out (which made me feel very proud, even though I wasn't in any way implicated). I am very happy and downright proud of the kids in Sheffield because they paved the way and showed that such a mixture of cultures could co-exist in harmony.

It is the same concept that I have for releasing the EXPLOITED on the label..I could continue to release groups like the MAU MAUS and ANTI SYSTEM..but we reach the same converted audience every time. Now that the EXPLOITED have decent lyrics, and the group has largely changed its attitude, to have some of their moronic followers get into the lyrics would be reaching new people, and maybe some of them will change. I'm not saying that will happen overnight, but even if it has a little impact, then it is valid to release it. When I am alone with Wattie we play chess and talk seriously. When he is in an environment which expects him to be moronic, he plays up to it. I have seen it happen so many times.

I know how stupid that is, but Wattie, I have discovered, is incredibly insecure, and having been to the area he lives in and was brought up in, this notoriety he has is all he has. That is his whole reason for being, and once the punk days are over for him, he will probably return to that environment and that mentality.

However, this is all getting a bit deep, so I shall finish and let you listen to the album. I think that not only lyrically, but also musically, you will find an improvement.

Marcus, Pax Records

Readers of MRR,

Hi! Pushead here. Seems like a certain band named the EXPLOITED, y'know Wattie and the boyz, have found it to their advantage to abuse my rights in the artworkworld. Yes, that's right, the ol' "use it, fuck getting permission" rap. So first it's used as their record label, then t-shirts, now the cover of their current LP. I guess this is their "punk" thing to do?? But what about this "Pushead" who drew it?? No one ever contacted Shawn Stern of the B.Y.O. (who the piece was drawn for) or myself to even say they were interested or liked the illustration. But to my surprise and anger, they are using it to sell their newly packaged product. For one, this is not fair to the people who wish to use my artwork, for fear that someone else could borrow it for profit in mega quantities, and since the initial piece is drawn to meet a certain mind's creativity to grace their venture, this devalues their trust. Number two, it's an excellent example of "Let's work together in unity, so that the greed of said individuals/groups can steal ability to make their profitable gain in their quest for the top as they belittle those who work hard and take little reward. Anarchy; I guess this is the EXPLOITED's version of it.

So, the EXPLOITED are faced with a guilty charge; you can't bullshit your way out of this one gang. So a retraction is due to me and quickly. This release is on Pax Records, who have put out quality releases, and I hope this is not what we have to expect from them in the future, or anyone else! But then Pax probably never knew.

What does this mean to you?? Well, I could sit here and frantically scratch down obscenities towards the EXPLOITED, which they deserve, or tell you to boycott, slag, etc. on the EXPLOITED. But you have an intelligent mind and you can make your own decisions, plus it's not my place to tell you what to do for vengeance. But what is being said is "protect your rights" no matter what it is you are creating:music, art, literature, etc. For it is so easy for someone to steal it and pocket a small fortune, while you starve. If someone steals your freedom away from you, what do you do? Sit there and let them?? I would appreciate if said representatives of the EXPLOITED and/or Pax Records contacted me for their infringement of my art and personal rights. You took matters into your own hands; now pay for your violation.

Hey EXPLOITED! Stealing artwork is like stealing music. You're using my art to sell your product; I suppose you won't mind if I bootlegged your music and pocketed all the profit? What goes for one, goes for the other.

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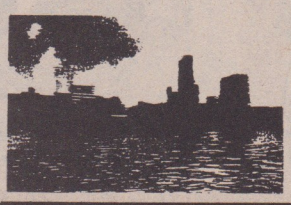

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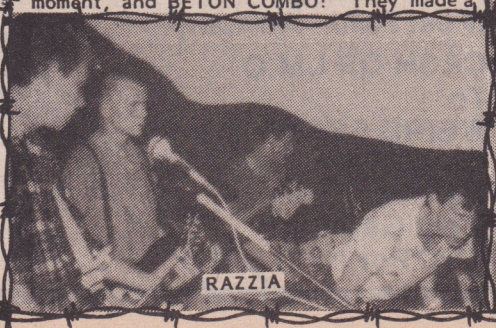
Before you read this article about the West German scene, you have to know that it's hardly possible to introduce Germany on the whole. Its size is about the same as California, but its population is three times as large, and in almost every town there are punks or bands (though here in Rüsselsheim there aren't many). I don't like to start in the past, in my opinion it's the here and now that counts, but it's necessary to show the developement.

Like most countries, Germany was touched by punk in 76/77. The kids read about it in newspapers or mags, heard it from some who were in England, or they met/saw English punks who came to Germany. It's clear that the bigger cities (especially Berlin and Hamburg) were touched at first by this "Everybody- can-do-it" feeling. Suddenly it didn't matter if you could play an instrument or not, the main thing was to have a statement and to be original. In this time, punk and the so- called "New German Wave" were inseparable. Dilettante music from EINSTÜRZENDE NEUBAUTEN was as popular as electronic music from DER PLAN or the rough guitar sound of MITTAGSPAUSE. Soon it was known that you could make cash from that music, and groups were built especially for that. They had/have strange/funny names and senseless lyrics and were celebrated by their kid-fans. The answer had to be the total separation between this and punk. Groups which tried to include both came involuntarily into a conflict with themselves, broke up or chose just one direction. ABWÄRTS, one of the first punk groups, tries still to connect elementary punk with an end-of-the-world mood and strange lyrics, but the punks think that they're too professional. So their second LP wasn't a great success, and you don't hear anything about them now. The reputation of German punk is not that good, it was mostly slow and simple, but I hope that this is a fact of the past. Times of incapability and careless lyrics should be over. Think about your own opinion!

Berlin is Germany's most radical city. There are about 600 to 800 punks, a lot of fascist skinheads (Berlin is the city with the largest Turkish population) and a lot of anarchists/hippies (must not be the same) who squat houses. Possibilities for groups to play gigs are Kob, Kuckuc, (Squatted Houses) or the KZ36 where K. U. Walterbach worked for several years. He and some others produced two samplers called KZ36 I & II. On therm were important groups like IXTOC-I (they did a 12"), STROMSPERRE, one of the first and fastest groups, who are not playing at the moment, and BETON COMBO! They made a new trashy EP, self-produced and -financed. Even when they sell the first edition (500 copies), it's a loss of at least 150 DM, that can't be prevented. So they want to show their anti-commercial attitude, which didn't become clear with their first LP, released on ARP (Aggressive Rock Produktionen), the label of Walterbach. He produced several records of German groups, but he's also trying to connect the international hardcore scenes, e.g. the Underground Hits sampler with American and German participation. Number two will follow. He also released Everything Went Black months before SST did, the ANGRY SAMOANS LP and the BAD BRAINS LP. I think you can get the new MISFITS LP from him, too. You can't survey the whole Berlin Scene because punks are coming and going to/from West Germany. If you live in Berlin, you don't have to join the army. HALSABSCHNEIDER did a self-produced EP with another band (not punk), and they just want to play in Berlin. A recess is planned, the singer is moving to Frankfurt and the guitarist wants to go to Tanzania to bring some help to the people there. Other groups are DIE ÄRZTE, FRAU SUURBIER and DTJ (Deutsche Trinker Jugend) who sing embarrassing songs about alcohol and getting drunk. Alcohol is one of the main problems in Germany. Life is so boring that we need something to drink to turn us on, mostly beer. Fanzines in Berlin are TESTAMENT, WÜRG, ASSASSIN, and FITMACHER. Screen and Vinyl Boogie are record shops and labels. Screen produced EP's from SOILENT GRÜN and SICK PLEASURE (both from Berlin) and HARNRÖHRER (München). A Sampler is planned of German Bands for 1985.

Hamburg is the center of Germany's north. About 40 or 50 bands are active at the moment, and SLIME is one of the best known in Germany. They did their third record now and they're still together, contrary to all the rumors. Their first LP (English on one side, German on the other) sold 13,000 copies despite being forbidden by public prosecution, like one of their more radical songs, "Polizei, SA, SS" on ARP's Soundtracks zum Untergang compilation. Also from Hamburg is NAPALM. After the drummer and the vocalist went to the USA to form GENICKSCHUSZ, the other two tried to go on with Stephan on drums. His former band, the BUTTOCKS, took the bass player from RAZORS, but they don't do shows at present, nor do they have any records. Nevertheless, it's fine to see them back in the scene after their seeming break- up. Other bands are SS-ULTRABRUTAL (New LP on Weird System), E 605, PLATZANGST, KNALLSCHOTEN (Planning Singles), KOMA KOMBO, RAZZIA (New LP), HH-MILCH, OXENSCWANZ, MONDIAL (These bands were all on the Waterkant- Hits sampler from Hamburg's Weird System label. No. 2 is planned.), GROBER UNFUG, PUNKENSTEIN, HERRMANS ORGIE (All with singles), FIXIE JUNGS, CORONERS (Broke up). From Oldenberg are TNT and



RAPE, they did an EP called "Hurra, wir verbloden". From Wilhelmshaven are DIE REGEL and NOTAUSGANG. From Achim is KND, from Neumunster CUKLON (They did a tape which is not so fast but good hardcore. I heard they broke up). From Flensburg comes SS 20, from Verden OH 87 who have put out an EP but stopped playing. The MIMMIS are from Bremen. They did a single with a funny soccer chant and a tape. They do a kind of funny-punk, no hardcore. Also from there are VOLDSABSTIMMUNG and AOK, and from the suburbs NORMKINDER, SKOR-BOOTS, and KAMPFGASBAND.

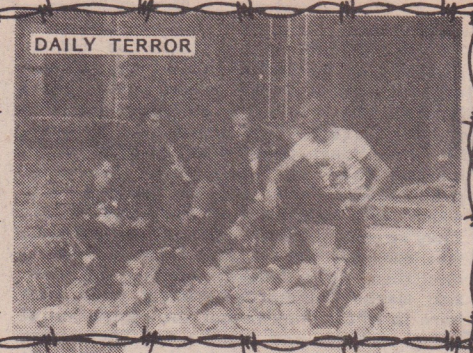
Tapes are an expedient form of communication in the scene. Bands can easily present their music to a whole bunch of people, even in foreign countries. To do a tape means to be independent of record companies and minimum editions (you only need to record as many tapes as are needed). the MANIACS (so- called after PETER AND THE TEST-TUBE BABIES' "Maniac") from Rotenburg tried to put out an EP, but money frustrated it. So they did their second tape, "German Tanks". But tapes are not just made through bands, some people did "tape-zines", mostly reports and introductions about bands and records/tapes, hardly punk, but new wave. Such a thing covering hardcore/punk would be a nice thing, the "Band-it" started it with reports and interviews from some bands. The disadvantage of taping is that people think a record is more serious than a tape, and a band couldn't be as successful as with an EP/LP to show, and to say: "Hey, we're cool, we did a record. Not everybody can do a record!"

Hannover - the city in which the nationwide meeting between punks and skins was held twice, on Dec. 18th '82 and July 1st '83. Instead of solidarity and fighting against the police as planned, to demonstrate that punk isn't dead and to protest against the "punk-card- index" (In Hannover, all punks and skins were registered by the police for better control), the kids harassed each other. The absence of unity and mindless violence against passers- by were the reasons the cops were able to arrest several punks and skins (the papers wrote something about 200 "rockers" under arrest) and to smash up the meeting. It seems impossible to unite us, now or in the future. DAILY TERROR from Brauschweig played at this meeting, but even their appeals for unity did not impress the kids. Their second LP will be out in January on ARP. With their perpetual record publication and lots of shows through Germany, they going to be one of the best known bands here. Other bands from Braunschweig are the SLUTS (They did a record on ARP, but they broke up) and KANALRATTED, but I don't know anything about them, I was never there. I was told that the scene there is very savage, at shows people with clubs go through the audience with the purpose to hit everybody looking like a punk.

Back to Hannover, you can find Frostschutz Records. KLISCHEE ('77-style) and BOSKOPS (great thrash) did LP's with them. Both bands contain members of BLITZKRIEG, Hannover's first punk band. They did an EP with 9 songs, are on some compilations and made a tape before breaking up.

NOTDURFT is also one of the great number of bands on ARP, so their LP may not be as satisfying as their celebrated shows. Other bands from NOTDURFT's home town are ZZZ HACKER, having a thrashy/chaotic EP in their favor, INGRID ASTOR (broke up), and ALICE D. NEUROTIC ARSEHOLES and PHALLIC SYMBOLS are from Minden, the first ones released their brand new record at -yes, you're right- ARP. It's not non-stop thrash, there are some reggae-cuts and some songs the band calls "New Wave".

Now there's the territory called "Ruhrpott". It's in the middle of Germany and a consolidation between 32 cities, based on the gigantic coal- founds in this district. From Bottrop are the UPRIGHT CITIZENS. They made a 12" which they sold with great success, and their LP is out now. The explanation of their English lyrics (which are great) is simple: they fit in the music. Live they're a good deal, but there records are "tame", fast, but not wild. Another band on their label, H'Art, from Bochum is OUT OF ORDER. Also singing in English, they do sloppy punk and pieces of thrash on their record, which was released several months ago. An organ made some songs sound strange. From Duisburg are ARTLESS and KANZLERS. BLUTTAT are going to be one of the top hardcore bands in Germany. Their 12" was a great release, but the quality of sound was not that good. Their new LP, coming out in December, will be called Kululeko (means Liberty). Their first record was In a Land Called South Africa. The bass player was there for two months, and made a film about the apartheid with some others. They share their practice space with two other bands, VIX SUPPLEX and SooR.



DAILY TERROR

NEUROTIC ARSEHOLES

NIKOTEENS

UPRIGHT CITIZENS

NORMAHL

Dusseldorf, called the "fashion town" by TOTEN HOSEN, has a scene as old as Hamburg or Berlin. Punk and "Art Music" are still combined, not as extreme as years before, but the pure hardcore can't be found. TOTENHOSEN arose from ZK, one of the oldest and most original punk bands. They do funny shows like their predecessors and they've several hits which were successful on radio and TV(!). They're not political and not too serious, you can call them a real teenage band. I like them nevertheless. Another popular, and maybe the hardest/fastest band from here is KFC. They've got the reputation of being reckless and drunkards. There were often fights during their shows. They lit up the concert hall in Osnabruck by playing their songs twice as fast as on their records (single and LP). Then they split because of personal problems, into NIGHTS (pop), and the new KFC. They're still drunkards, did records on Schallmauer, but the total energy of the early days is gone. You can't call SYPH a pure punk bandbecause they're kind of radical. On the first EP was pictured the baby carriage which was used by terrorists to stop the car of the industrialist H.M. Schleyer, before they shot him. On the back cover was a photo of the main terrorist in Germany and leader of the R.A.F. (Christian Klar, now under arrest). They printed the cover in Belgium, because it was forbidden in Germany. LUZIBAR arose from VD, who have been reproached for copying TOTEN HOSEN, which could be because they're from the same area. Monchengladbach is near Dusseldorf, and both scenes are sometimes connected. RANOLA features musicians from both places. They play fine, sometimes fast punk, but may break up this year. EA 80 did a 5-song EP, which lyrically impressed me, and a self-produced LP is in the works. 2 LIGA are a band of 12-15 year old kids, BASEMENT 21 and SEXTEENS (call them Oi!) are trying to make a record. Fanzines from Dusseldorf are/were Falschmelder, Mob, Schweinepest, niveaulos, Besser Als Garnix, deutschlands, Ruhmeshalle, Stumpf, Stohn. From monchengladbach are Kochbuch, Proll, Swindle Punx.

Koln is the home of Rock-O-rama Records, the second big punk label in Germany after ARP. Herbert Egoldt's first record was a 45 by VOMIT VISIONS. Then he produced records by the RAZORS, OHL (the most sucessful band on the label--unfortunately, their lyrics were stupid. I've heard they've split up after 3 LP's, a 12", and two 45's), COTZBROKEN (stupid band, glad they broke up), DER FLUCH (horror-punk with one guitar), CHAOS Z, B. TRUG from Kempten, STROSSTRUPP (good thrash), and last but not least, VORKRIEGSPHASE from Kaufbeuren. Their LP is a thrashing attack, and they're one of the fastest German bands

Egoldt produced my band too, M.A.F.! That was in May, and now the record is out, but what a surprise! We had criticized Egoldt, and the way our record was produced, in a fanzine. He got revenge on us. Our cover was changed by him, and made it look foolish and childish. He also re-mixed the record, making it sound bad. On the back, we thanked Rock-O-Rama--funny joke! Our pay--100 records, which weren't even sent to us. I think we have to go to Koln to get them. Please, don't buy our record. Send me a tape and I'll record you other stuff by us. TOTAL VERSCHIMMELT was released simultaneously with ours, and there's a Pushead drawing on it. But I haven't heard it yet. Egoldt also produced the English bands SKEPTIX and INSANE.

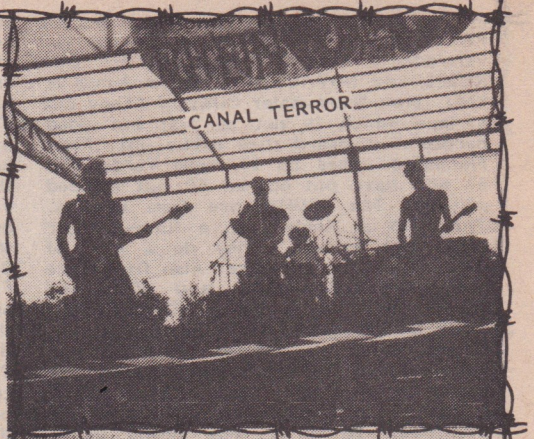
An important place for shows here is the Stollwerk, an old factory (the BAD BRAINS played there).

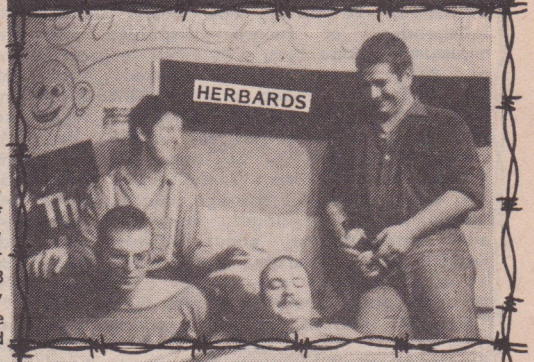
CANALTERROR are from Bonn. They recorded 3 tracks for the Sondtracks comp#2, then made their own LP, Zu Spat, on ARP. An EP is planned. The new drummer was the old bass player of TOXOPLASMA. With their LP on ARP, they made their way to the top here. They tour a lot in Germany, having played Berlin 7-8 times. I don't know if it's true that they threatened Walterbach from ARP if he came to a show (he didn't) because he refused to pay them after selling 7000 records.

From Limburg is ZUNDELLANDER (ex-SKROTUM), with their slogan 'hardcore and fun'.

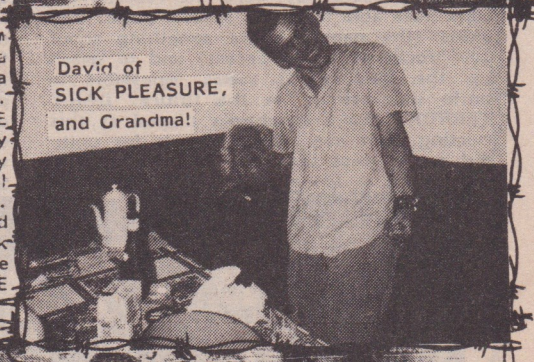
Russelsheim is the town I live in. Besides M.A.F., which I can't be objective about, there's DAS ELEND, an anti-fascist skinhead band singing English and German, who play from punk to hyper-fast thrash. SCHWEINEPEST are wonderful thrashers, who I think are making an LP entitled W.H.Y. (We Hate You). They do more chaotic, '77 garage punk, although they're a brand new band. Nothing more happens here. Punks? No, just some skins.

Frankfurt is the next biggest scene. Years ago a lot of punks were there, but nowadays they've changed into skins. Many of them are fascist, but some of them are alright. BOHSE ONKELZ are more a fascist type of skinband, who've done a lame (musically and lyrically) record. KILLERPRALINEN were called MIDDLE CLASS FANTASIES. I don't know why they changed their name, but they're pretty good, and did an EP, and LP at ARP. I think a new 45 will be coming out too. DER DURSTIGE MANN is the third band here. They've done 2 EP's, but I think they're too chaotic. Other locals are VOLKSFRONT, SPORTSGROUP, DIE





M.A.F.-Dirk's band


David of
SICK PLEASURE,
and Grandma!

KETZER, CSS (Cocks in Stained Satin), WOHLSTANDSSCHADEN, PUBLIC NUISANCE, AXS. Some did tapes, some did concerts, some did nothing! The Batschkapp was a place where shows happened, but after some quarrels the owner refused to let punk bands play.

Mainz and Weisbaden are cities near here. I know some punks, but not many bands. AUSSCHUSSWARE are real fun though. I've only got a 2 year old tape of some bands there, and many are experimental.

Stuttgart is the city Mulleimer Records comes from. Thomas Ziegler recorded several bands, including the upcoming LP by SCHWEINEPEST. One of his better bands is CHAOS Z. Though they're not able to play at the moment, they put out an EP and an LP, which was sold to R-O-R. NORMAHL from Winnenden are very diligent in publishing their music. They started in '77, and after their EP, Stuttgart Uber Alles, Ziegler produced a bad sounding LP, and then the better sounding 12". Their new EP is now out, and it's got rough energy. They've played about 150 times around Germany, at least according to them. HERBARDS is a brand new skinband, but I've not heard their LP. Other bands are TRIEBTATER, CRASH, and TOTAL KAPUTT. On the Mulleimer comp LP Ultra Hardcore Power appear a band from Augsburg called INFERNO (along with CHAOS Z, NORMAHL, HERBARDS, and BLUTTAT). They're fast as hell, and planning a Canadian tour. Their LP will be out soon.

Munchen (Munich), after Berlin, is the biggest city in Germany. One of the first records was Reifenwechsel Leicht Gemacht comp, with ZSD and some other unknown punk and non- punk bands. ZSD did an LP, but are maybe breaking up. I saw them at a show in Mainz, where they played with ROTE FRONT. I don't know why they're not better known, as they really thrash. Other Bavarian bands at that show were SCHROTT and LUSTFINGER, both of whom made EP's. Records were also put out by SCUM 1984, CONDOM, FKK STRANDWIXER and TOLLWUT. They finally broke up, but the main character is now with the MARIONETZ. They're a kind of famous and successful band whose soccer chant song, "Heya, TSV" has been played at the stadium. I don't consider their songs too serious, as exemplified by "I'm A T-shirt". VIETKONG are the new hope of Munich. They've done a tape, opened for the DEAD KENNEDYS, and are planning a record. There are some places to do shows, but they're not easy to get. Fights between punks and rockers, destruction, and too much noise have made the owners prudent. Fanzines are Blitz (not too good) and Akt der Verzweiflung (a very intelligent zine with good reports and a lot of fun).

I don't know what else to write now. I know I haven't mentioned all bands and scenes in my country, but it's a (partially) detailed cross-section. For further information, write me at: Dirk Christoph/ Georg-Treber-Str. 70/ 6090 Russelsheim/ W Germany. Any bands forgotten or described wrong by me, set it right by telling me. Thanks to all the people giving me help, and to hell with everybody who refused it. There will be more reports in the future. Thanks!

VIETKONG

Hi! Here's some additional information on Germany's scene. My name is Karl-Heinz, and I do a fanzine called Anti-system and play drums in the SCAPEGOATS. I live in the north of Germany, near Kiel.

I don't want to write too much about old punk, but there were some good bands--for example, CRETINS, AHEADS, VOMIT VISIONS, CORONERS. But they all broke up back in 1980. Most of them released at least a single, or a track on some compliation. In 1980 though, a bunch of good records were released. The RAZORS from Hamburg in the north released their second 45, followed by an LP. Also from that area came BUTTOCKS, SLIME, and CORONERS. BUTTOCKS put out an EP in 1980, and a second one in '81, both great. It's shit that they broke up, as they were very popular, and played in Holland, Switzerland, and an anti-fascist festival in Berlin. I forgot to mention that the RAZORS put out a third EP, "Tommy's Gang", and a 12" called "Banned Punx", on one side featuring Lui, the vocalist of NAPALM.

From Klausdorf come my band, SCAPEGOATS. We play fast hardcore thrash. I was the singer of ANTI-POLICE, later called EXZESS. I left the band in '82, and joined SCAPEGOATS as a drummer. We're on the new sampler tape from Xcentric Noise. Watch for it!

From Hannover come a band called PHALLUS. They also play thrash, like BOSKOPS, also out of the same town. They formed out of BLITZKRIEG (who had a good EP) and the ARISTOCRATS, who both split in '82. So BOSKOPS have put out a fucking good LP with 22 tracks on it. Very fast!

From Cologne come a new band called ZUNDELMONNER. I haven't heard them yet, but my mate says they sound like a cross between D.R.I. and VORKRIEGSPHASE. They formed in '83, and have a female vocalist with a high mohican.

SCAPEGOATS Karl-Heinz's band

VORKRIEGSPHASE

From Leverkusen come STROSSTRUPP. They formed in '81, and appeared on a sampler called Die Deutscen Kommen with 3 good tracks. Then in '83 they put out an LP on Rock-O-Rama.

From Neuwied come TOXOPLASMA. They put out one good LP, and had 3 tracks on the Underground Hits comp LP. They're very fast and very raw, with good lyrics. Live, they're great!!!

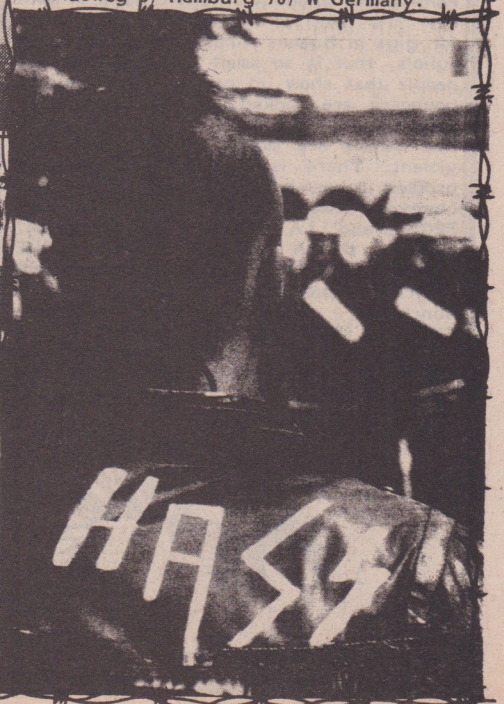
A Berlin band that should be mentioned are the HONKAS. They are a good, raw, and fast band who've put out one EP. Also from there are BETON COMBO, who have an EP and LP. They're not fast, but have a good sound. They were also on the KZ 36 sampler. Other bands on this record are STROMSPERE, VITAMIN A, ACTOSIN PERVENS, IX-TOC- I, RUCKI ZUCKI, STIMMUNGS KAPELLE, REFLEX, BEGENWIND, and KAISER SCHNITT. Most of them are fast and raw, but some have broken up, like STROMSPERRE.

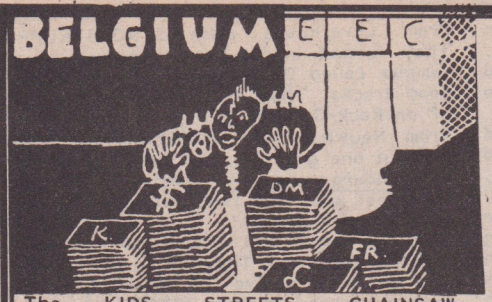
So, if you would like my fanzine, Anti-system, send $1.50. You will get a lot of info and photos. Number 4 is out now, and back issues are still available. Also, we are looking for tapes from bands all over the world, especially from the U.S., to include in our sampler cassette. So send us yours. Also, we distribute VORKRIEGSPHASE's EP and LP. The LP costs $9 and the EP $3.50, which includes postage and handling. Write us at: Karl-Heinz Tolkmit/ Kiebitzweg 4/ 2300 Klausdorf-Schw/ W Germany.

Dear MRR,

Thanks for the article about the punk/skin meeting in Hanover, Germany. I was there, and it was as horrible as the pictures made it look. The police were beating up everybody, literally, even "normal" citizens or 13 year old kids. I was arrested, and then beaten up in my cell. It's like that all over Germany. If you're meeting with some friends on the street, and talk a bit loud, suddenly the cops appear and arrest you for "having a riot"! Enough!!!

I would like to get in touch with punks all over the world, especially from San Francisco, cause I'm planning on going there next summer. And, if anybody is planning to visit Hamburg, and needs a place to stay, please write me. thaks, frankie Kuhl (bass for Boikottz)/ Mariusweg 8/ Hamburg 70/ W Germany.



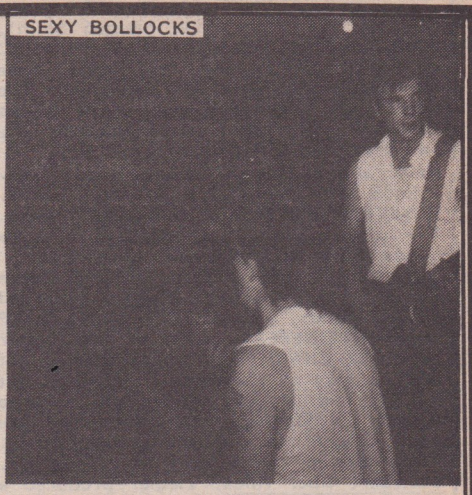


The KIDS, STREETS, CHAINSAW, X-PULSION, MAD VIRGINS...all belong to the history of Belguim's punk. Most of those bands are now defunkt, and after 1978 there were hardly any more punk releases. Only on the new wave sampler LP No Big Business were there any punk songs, one by SPERMICIDE (who also had an EP) and one by the UNDERDOGS.

In 1980-81, there were several post-punk records which were interesting--RED ZEBRA, DE BRASSERS, SIGLO XX, AA, and the STRUGGLERS all started as punk bands, and remained so in spirit, even when their music changed. But compared to Germany or Holland, punk in Belguim was always less of a phenomena.

In the beginning of '83, the first attempts were made to change this. Punk Etc, the first Belguin punk label, was set up by Dirk Michiels, a 23-year old computer operator from Merchtern, near Brussels. Their first release was a C- 60 cassette called Alles Crachez, with 7 punk bands on it (TYPHUS, VORTEX, OVEUX, ANARCHISTS ON DOPE, SEXY BOLLOCKS, UNDERDOGS, and NUITS SAINT GEORGES). One of these bands, SEXY BOLLOCKS, released a 7" EP, What's In A Name!" on Punk Etc. Other bands such as JEUGD VAN TEPENWOORDIG have also released a 45 of their own.

Dirk Michiels produced and financed these releases. He also organized a few gigs with several Belgian punk bands. A new casette is being released, Second Time Around, and will contain material by MORE



ACTION, KRAUT, SUBVERSION, ZYKLOME A, FIXATOR, and the DIRTY SCUMS. The tracks sound amazing. Also, a double A-side single will be released on Punk Etc. MORAL DEMOLITION and ZYKLOME A will be produced by R. Beelen, the leading post-punk producer.

As there are not a lot of Belguin punks (only a few thousand), it is difficult to sell many copies of punk records. We would like to get some support from outside Belguim--letters, orders, tapes, etc. Please write us at Punk Etc/ Mottestraat 12/ 1870 Wolvertem/ Belguim. Thanks.... Jan De Bonolt

Hello. My name is Juan, and I'm from Argentina. I just thought I'd let you know that there is a scene here, but as Robert Pennie said about Northern Ireland in MRR #9, "it's fuck!!!" There's only one place for gigs in Buenos Aires, a tiny bar called Julio's, that is so small that only half the people that show up can get in. Plus, the bouncers are fucked. It also costs about $8 to get in.

The punks are mostly "thick", and very violent. There is a rather severe drug problem (glue, booze, heroin). There are, however, some great bands. MUERTE, LOS FEOS, and LA BROMA are all great, intense thrash bands. PERRO COME PERRO (Dog Eat Dog) are also excellent musically, but their "followers" are a bunch of drunken, violent assholes. GUERRA (War) are OK, more of a SEX PISTOLS/RAMONES type of band. LOS JODONES are a predominantly German skin band. They released a cheap 3-song 45, but it's crap Oi! They're shit.

Most gigs are held in houses. We can't have squats because the cops will beat the shit out of us, and it's grounds to be thrown in jail for life (Argentina has been ruled by a Right wing military junta). The scene is mostly Buenos Aires-based, but a few smaller cities have bands like ESPASMODICOS (older type punk) and DEMOCRATICA DE ARGENTINA (intense thrash). Anyway, if the scene ever gets its ass off the ground, it could be a major force in worldwide hardcore.

Anarchy, Peace, & Freedom----Juan

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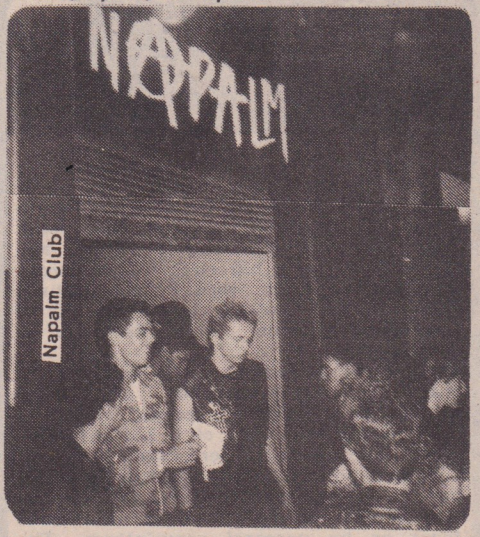
It's me, Bivar, back, and quite up indeed, although there is nothing too deep to report. I should be honest and confess that it's a December Tuesday morning, my bed is yet to be made, and I'm a bit stoned. My cheap tape recorder is playing the sounds of the Belgian scene, thanks to Bart of Het Schandaal contingent. I must also confess that I'm a bit depressed that I don't have the money to answer all the worldwide letters and gifts I've received since my address was printed in MRR. All the money has vanished from us poor Brazilians, to pay our country's external debt, which I imagine will never be solved.

Never mind the bollocks, let's start over again. 1983 was a bad year for the Brazilian scene, but things seem to be getting better now. With the coming of the summer breezes, has also come that romantic trilogy; Faith, Hope, and Charity. To begin with, by the time you read this we will have had a 2 day punk/hc festival, backed by...guess who? Coca-Cola and Levi's, no less. I presume that's very 1984!

Well, let me start over yet again. As I reported in MRR 6, some very influential men who went to the First Punk Fest and saw the positive side of it, convinced those responsible for offering the 17 parks of Sao Paulo to the punks for free gigs, hence the Second Punk Fest. Word of mouth has it that the "International attraction" may be TERVEET KÄDET (Brazilian punks have this passionate affair with the Finnish scene, you see). From OLHO SECO to RATOS DE PORAO, 15 bands have been contacted to play, and each can bring guest bands with them to play. The festival is being organized by the Secretary of Culture, which is ruled by people from the Popular Democratic Party, with the help of punks.

Photo by A. Parlato

Apart from that, RATOS DE PORAO and PSYKOZE went a long way up north of Brazil to play in the ultra-tropical chic-a-boom Bahia. Two weeks later, and they still haven't been heard from. As for NEUROTICOS, they just returned from Curitiba, capital of the State of Parana, which is halfway to the deep and cool south (plenty of immigrants from Germany, Poland, Italy, and Czechoslovakia), and it was a success. NEUROTICOS played to 3000 people, and turned heavy metalers and students to punk. They came back to Sao Paulo as sort of heroes. They have also changed personnel, with 2 former "neuroticos" and 2 new ones--one of them being Clemente. He is now their singer, and used to be INOCENTES bassist. They are one of the most active bands in the scene, and have been known to make 5000 people laugh as the guitarist takes 10 minutes to change strings. Last time they played in S.P., they almost caused the club (Napalm) to explode!



Other bands like SUTURADOS, COLERA, 365 (ex-LIXOMANIA), and even OLHO SECO have been doing sporadic gigs here and there, another in Rio, or small towns. The feeling is...punks and hardcores really miss not having a free festival to get together, so by the middle of January (our summer), things are going to be exciting again. Let's see. Cheers, and keep it up for 1984. Antonio Bivar

ADDRESSES:

NEUROTICOS/ c/o Andre/ Av. ciavasio Alves da Silva 70/ Bairro do Limao/ 02722 Sao Paulo Brazil

Clemente/ Rua Andrea Del Castagno 126/ Vila Santa Maria/ 02562 Sao Paulo Brazil

Antonio Bivar/ Rua Dona veridiana 410 apt. 63/ 01238 Sao Paulo Brazil

The most interesting event in the last few weeks was the RAF PUNK gig in ljubljana. they are a band from Bologna, Italy who run their own label, Attack Records. They've put out the Papi, Queens, etc EP, and other comp EPs. They are anarcho-pacifists, and all the money they make from the records goes to putting out new projects.

Problems arose before they even got to Lj. The gig was to be at a youth center, but the organizers failed to get a permit, so it had to be held in a cellar. Ordinarily it only holds 200 people, so you can imagine what the atmosphere was like with over 400 kids in there. Punks came from all over Yugoslavia for this.

STRES D.A. opened the show, which only cost $.90 (which for us is a lot--on the other hand, we paid $2 to see ANTI-NOWHERE LEAGUE, and were cheated). STRES D.A. have a new singer now, and their new, fast songs are better than their older material. When they started to play, people just stood around,

not knowing what to do (we've only had 2 hardcore gigs). Most Yugoslav punks are so 'proud of their 10 patches and knowledge of the SEX PISTOLS.' Anyway, STRES D.A. did not disappoint.

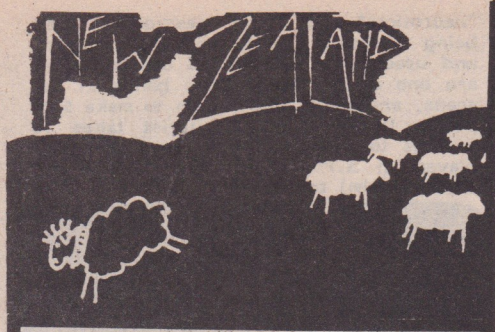
ODPADKI CIVILIZACIJE came on a bit drunk, so there were plenty of mistakes, but with their new singer and bass player, they are faster and more energetic.

U.B.R. had some technical problems, but their 10-song set was full of energy and power. They are also known as encouraging the most chaotic slam dancers, who go crazy all over the stage. Undoubtedly the best scene of the evening.

RAF PUNK followed, but couldn't connect with most of the older punks, who are more reactionary. The media and the older punks hate us because we are all younger, and because we've developed our own ways. They want us to only listen to their reggae/post punk, etc, and we are BORED with that. Back to RAF punk--they are 2 guys and 2 girls, who play energetic thrash, with lyrics influenced by FLUX and CRASS, only more poetic.

Hopefully, this will be only the beginning of more such gigs. Come to Yugoslavia!

Tomi, David, and Gregor/ Bratov Ucakar 42/ 01000 Ljubljana/ Yugoslavia



by Jello Biafra

The first place we stopped was Auckland, the northernmost and largest of the three major cities in New Zealand. The North island is more flat farmland; the South island is more spectacularly alpine, and contains only one big city, Christchurch. Auckland is a bit more of the cultural center of New Zealand, and a bit less of the economic center, since Wellington is the capital.

Most of the current bands in New Zealand that are underground are very post-punkish-- and I suppose, trying to catch on to some kind of U-2 or KILLING JOKE bandwagon. There are a lot of supposed punk bands I heard of by name, but never got any evidence of whether they actually existed--either in the form of tapes or by personal acquaintence. The main punk band, until recently, in Auckland was heavily Oi-prone NO TAG. Apparently, they broke up due to people who came to their shows and bashed heads. They re-formed to play one last time with us, the DK'S. Again, most of the songs are very Oi!, with a couple of reggae-influenced ones with real interesting guitar work.

NO TAG

A couple of post-punk bands were very abrasive and minimal. One of them is EIGHT LIVING LEGS, who will have a split single out sooner or later. Anybody interested in New Zealand tapes, records, or correspondence should write to Neil Cartwright, who is a D.J., along with NO TAG's guitarist, at a university station in Auckland that covers most of the city (11 Robson St/ Mt Roskill/ Auckland 4/ New Zealand).

Wellington is a heavier place. Some skinheads in Auckland who modeled themselves after the British Movement hurt several people at the second show we did there, and went after us at one point. But by all accounts, they were mild compared to the ones in Wellington, who are far greater in number, and far more vicious. In both cases, New Zealand skins have the reputation of somehow coming up with the money to fly over to Sydney, Australia, beat up people for a week or two, and go home.

The main band in Wellington, at least the most interesting, seems to be RIOT III. They are somewhat like the FEEDERZ, perhaps in that they consider music the lesser of their political activities. At times when foreign heads of state come to town, the police have been known to come to the singer's house, and not leave till the coast is clear. He is of Maori descent, the native people of New Zealand. They are treated about how you'd expect them to be by the white alien majority, although they're not treated anywhere nearly as badly as the Aborigines in Australia. They have assimilated themselves somewhat into New Zealand culture. For instance, New Zealand apparently had a very wild rock'n'roll scene in the late '50's, and almost everyone involved was Maori, including Johnny Devlin, who made zillions of records. He was quite good. Getting back to RIOT III, the singer told me he, among many others, got ahold of a boat, and when the USS Texas came into port at Wellington on a supposed "good will" visit (which was more of a show of force), and these boats tried to blockade the harbor. they apparently battled with police boats, and threw fruit and paint bombs at the ship.

NO TAG has an album and 12" out. The LP is live and somewhat uneven; the 12" is very well recorded and contains three very well written songs. To their credit, they have a song which may very well never be released, one of the reggae ones called "No Fighting". They said they deliberately made it slow and to the point, so everybody could hear the words.

Yes well, New Zealand. WE are 1900 kilometers from Australia, and a fucking long way from anybody else! Most New Zealand pop bands end up in Oz (Australia), like Split Endz. Yuk!

New Zealanders-3 million people. A thin population, yet we have an amazing "urban sprawl". Auckland is the third most spread out city in the world, but only has 1 million people. So everybody needs a car. You can get a driver's licence at 15 and believe me, a lot of people do. A lot of kids get old cars and learn how to keep them going.

We are mostly of English descent (like my family, arrived in 1965), Maori's (the real New Zealanders, who are now about 15%), other Islanders (mostly Samoans), other Europeans, and Dutch (about 10%, like our drummer Larry de Zoete and our guitarist Dieneke). So, the majority is white, and we were known for our racial harmony until 1981. But then a South African rugby team came to play, and this split the country, causing bloody riots. Most of the punks came out against the tour (in opposition to the Apartheid racist policies of S.A,), and it's the subject of our song "Rags and Tatters". Anyway, ever since then, the police and government have grown more repressive.

Well, that is just the background. Thousands of N.Z.'ers live in Australia--we have high unemployment, etc. Our radio stations here are crap American-pop oriented, but we did have a station in Auckland that had a punk show on, but it's just been scrapped!

The first punk band here was in 1977--the SUBURBAN REPTILES. They were the most original punk band around for 2 years, although they had lots of competition. Then they broke up. The next really good band was the ENEMY from Dunedin, who arrived in Auckland in '79 and became TOY LOVE. They were extremely popular here, but broke up in '80. In that period we also had the PRIMMERS, TERRORWAYS, PROUD SCUM (skinhead following, their guitatist is now in London's VORTEX). After this we had ska, new romantics, etc, and by '81 the scene really polarized between pop bands, fun bands, etc on one hand, and on the other hand political punk bands, weird-noise bands , underground bands. Wellington bands like UNRESTFUL MOVEMENTS and RIOT III tended to be most political, perhaps because that was the capital. Lots of good, strange diverse bands then--the GORDON'S from Christchurch put out a single , then an LP, visited Auckland-- the only real and original hardcore band that is still going. And 1982 was the year of NO TAG, the Oi! band.

THIS SPORTING LIFE have released an album on an indie label (Flying Nun), as well as records by the CLEAN, TALL DWARVES, GORDONS, and others. FLAK (my band) and 8 LIVING LEGS (who are going to England) are doing a split EP. CHILDREN'S HOUR also have an EP. Newer bands have formed: K4, PHANTOM FOURTH, INFECTIOUS (with Boak from NO TAG). Also, our self-run venue is opened.

My band was formed originally by Webster and Dieneke, calling it the BOMBERS--it was an avant-garde 4-piece with 2 bass players. Eventually it evolved into a weird 3-piece hardcore band that played rarely, and we are going to England in April.

Well, that's about enough for now. I don't know much about the South Island (have never been there). If anybody would like to get ahold of some N.Z. music, write to: Paul (bass player of PHANTOM 4TH)/ Industrial Tapes/ P.O. Box 8809/ Symonds St/ Auckland New Zealand for a free news letter.

Thanks, Mark Webster/ 3-146 Hinemon St/ Birkenhead, Auckland/ New Zealand.

WHO DOUBLE THINKED FOR YOU TODAY?

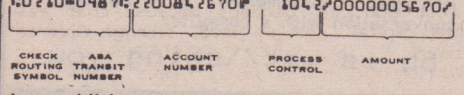
Computers in 1984

by Jerod Poor

Few things work today without a computer of some kind, somewhere. Watches, calculators, cars, video games. Were every computer to stop, banks, supermarkets, television, radio would all stop. There are not enough people in the world to do all the work in a year that computers handle in one day.

How do computers work? (And what does all that computerese mean?) Letters, numbers and other characters are represented by 255 configurations of an eight-bit byte. What? A bit is a circuit which is either on or off. Eight bits strung together form a byte and a byte is one character. 16-and 32-bit bytes are being used with more frequency in engineering and scientific applications, as well as being needed to translate Cyrillic, Japanese, and Chinese characters into machine language.

Once characters are in bytes, all the computer can do with them is add, subtract, compare, and store. Pretty dumb things. Higher math functions are nothing but long series of addition or subtraction, but since these functions are performed in nano-seconds (billionths) it makes little difference. Also thousands and millions of these computations can be performed simultaneously. All of this happens on one or more silicon chips. One million characters may be stored on a chip less than ¼" square. One billion characters can be stored on a disk the size of an LP. One billion characters is equivilent to 440,000 pages of text. And disks are used in packs from one to six, and systems are interconnected into networks which form data bases of trillions (1,000,000,000,000) of characters.



In addition to speed and mnemonic capacities, computers don't get bored. A case: A person travelling in India is "detained" by the local police who punch his name and a few of his identifying numbers and a few minutes later, everything he had done since the sixth grade was spit out of the teletype. Without the computer network and database, tapped into through phone lines, satellite transmissions, microwave relay stations to U.S. Government files, it would have taken years to gather and transmit that information, but who would have done it at the computer "cost" of less than one cent every hundred words.

Figure 8-30 The police officer in the picture above is retrieving a report sent over a data communications network.

Computers are wonderful tools for doublethink. "It was a computer error," and "Our computers never make mistakes."

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Figure 13-1 These shiny surfaces which are used as the platters in disk packs could, in the future, contain data about every citizen in the world. Society faces a significant challenge to ensure that computer systems are used for the benefit of all mankind.

Deflation is the economic rule in high-tech industries. Almost any individual, government, or corporation can afford the system they need. Various departments of the US Government kept, in 1978, over 3.5 billion files on people, or about 17 files for each person in the country from motorcyclists who have had their licenses suspended to those deemed by the S.S. to be potentially harmful to the President. Only the computers and good hackers know what is in the files of corporations, and those classified sections of government data bases.

Supermarkets and department stores with merchandise marked by the Universal Pricing Code, a laser reads the UPC, adds the cost and deducts the item from the inventory. All bank transactions are recorded by computers. In fact, it is nearly impossible to live in Western Civilization without leaving a trace of where, for how long, how much and what your tastes were at the moment. This data is, of course, highly valuable to demographic experts who have determined that left-handed bowlers in Wisconsin, soy farmers in Kansas, and assembly workers of Polish descent all buy the same beer, beans, and like the same riffs in their shit-kicking music. This is known as a target audience, for whom the advertising is directed and designed in this computer generated culture.

Even MRR uses an IBM-85 memory typewriter.

Still, the more frightening aspects lie in the near future. Certain applications are now being tested which would give the winners in the information war even more power. the Debit Card. Looks like a Credit Card, but contains a chip on which your bank account, your credit limit, your pay checks, bills, everything is stored. Money is on its way out, pink and blue ones and tens do little to prevent counterfeiters from bleaching ones and printing twenties. Some schools of economics point to printing currency without a gold backing and the international money markets as the two leading causes of inflation. the Debit card solves not only those problems, but serves as the national ID card, social security card and would ahve a holographic picture of the bearer. (There it is, bible beaters, the Mark of the Beast.)Already credit cards with the holographic ID are being used in the New York area, and many people buy and sell through their home computers, TV, and their banks.

Big Brother arrives, user friendly,

WASHINGTON (UPI) — With 1984 less than a month away, nearly 70 percent of Americans believe the "Big Brother" government of George Orwell's classic book is almost ready to begin peering into their lives.

Pollster Louis Harris said the pervasive computer industry has convinced many Americans that they are close to being a part of the government-monitored society Orwell described in his 1949 novel "1984."

Harris said, "By a massive 84 percent, most are convinced that it would be easy, no problem at all, to put together a file on them that contains all their credit information, employment records, phone calls, where they have lived over the last 10 years, their buying habits, their payment records on debts, the trips they have taken."

Many believe that such information files are already being kept for unknown purposes, and 69 percent of Americans think the government-monitored society in George Orwell's "1984" is at least "somewhat close."

The survey also found that the public thinks five scenarios in Orwell's book are possible in the United States and four of them are "likely."

Eighty-seven percent believe it's possible that "individuals will be threatened with disclosure of damaging facts about them" in the new era, and 70 percent say it's likely. Eighty-six percent believe Washington could use information to intimidate groups it thinks are its enemies and 70 percent say it will likely happen.

Eighty-four percent said government might use closed-circuit TV to document compromising activities of many individuals; 67 percent felt it will happen. Seventy-nine percent thought it's possible that "confidential information will be used to take away the privacy, the freedom and the liberty of individuals and groups of individuals," and 58 percent said it's likely. Sixty-three percent think computerized information could be taken over by the government to control the population under a totalitarian state. But only 37 percent thought such a development is likely.

The poll showed that the computer revolution is advancing even more rapidly than many imagined, with 45 percent saying they know how to use a computer, 10 percent owning their own machine and 50 percent expecting to own one within five years.

Defense Department: 2,219 data systems with 321 million records pertaining to service personnel and persons investigated for such things as employment, security or criminal activity.

Department of Housing and Urban Development: 58 data systems with 27.2 million records including data on applicants for housing assistance and federally guaranteed home loans.

Department of Commerce: 95 data systems with 447 million records, primarily Census Bureau data, but including files on minority businessmen, merchant seamen and others.

In Taiwan, an idea was put forth to rig all cars and roads and charge the drivers x amount for certain roads, y amount for others. The government would know exactly where a person went, and for how long he stayed.

Right out of 1984, two-way TV has been here for a while. Hottest thing in the Sun Cities, where people subscribe to a cable security service who watch for burglars. In Japan there's two-way TV game shows the whole family can play.

Future technology? Remember this: When it's announced publicly that a certain technological breakthrough can be expected to occur in five years, somebody already has a prototype. The recent announcement was biochips. DNA Semiconductors. Computers that need food, as well as electricity. Computer engineering combined with genetic engineering has produced a chip made of organic material which has tremendous advantages over silicon. The chip can be three dimensional instead of two, increasing the memory by ten thousand times at least. Today a bit is

For all citizens: Football, drunk driving, and other spectator sports of a violent nature will be provided.

either on or off, "Yes" or "No", the the biochip has FIVE positions, "Yes", "No", "Maybe", and who knows what else. The designers rave on about aritificial eyes for the blind, but the real goal, sponsored by the Pentagon and Japanese "Police Force" is Artificial Intelligence, of AI.

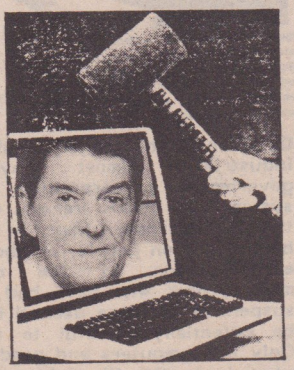
AI raises several moral and ethical questions too lengthy to discuss here, if it thinks it is and is it a slave? and so forth, but AI can be summed up with, "There is more than one way to become an obsolete species."

Department of Health, Education and Welfare: 693 data systems with 1.3 billion personal records including marital, financial, health and other information on recipients of Social Security, social services, medicaid, medicare and

Treasury Department: 910 data systems with 853 million records that include files on taxpayers, foreign travelers, persons deemed by the Secret Service to be potentially harmful to the President, and dealers in alcohol, firearms and explosives.

Justice Department: 175 data systems with 181 million records including information on criminals and criminal suspects, aliens, persons linked to organized crime, securities-laws violators and "individuals who relate in any manner to official FBI investigations."

When All Else Fails, Try Violence



Department of Labor: 97 data systems with 23 million records, many involving people in federally financed work and job-training programs.

Department of Transportation: 263 data systems with 25 million records including information on pilots, aircraft and boat owners, and all motorists whose licenses have been withdrawn, suspended or revoked by any state.

Civil Service: 14 data systems with 103 million records, mostly dealing with government employees or applicants for government jobs.

Veterans Administration: 52 data systems with 156 million records, mostly on veterans and dependents now receiving benefits or who got them in the past.

However, a rudimentary form of AI is due to be marketed in early 1984. Referred to as "expert" systems because they can operate "intelligently" on subjects limited by their data bases, they nonetheless arrive at solutions by making judgement decisions based upon the data base (know as a knowledge base in AI circles) and the user's input. A close approximation of human intelligence, but not yet the researchers' ultimate goal. To simply explain its "thought-processes" would be impossible here, but most computers manipulate words and numbers without "knowing" their meanings, and run through long strings of every possible combination and permutation. The expert systems infers results based on IF . . . THEN, and the Lisp Language gives meaning to the words and numbers.
Of course, since this is being released, the scientists are through with these concepts. The expert systems are being used in the fields of engineering and robotics primarily, which will probably do wonders for the unemployment figures. I would not be surprised if now, or in the very near future, somebody in the Pentagon basement is having a conversation with a computer.

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DANIEL '83

"NOW IT'S 1984. ."

an interview with WINSTON SMITH

Appropriately enough, our feature interview in this "Welcome to 1984" issue is with Winston Smith. This Winston Smith is an artist, perhaps best known to many of you for his graphics on and in a lot of DEAD KENNEDY'S records. He was tremendously influenced by George Orwell's 1984, and assumed the name of its protagonist. He, and "partner in art crime", Jayed Scotti, used to put out a zine called Fallout (back issues of which are still available- 2 issue/$4 in US, 2 issues/$6 Europe-by writing Fallout/ P.O. Box 1535/ Ukiah CA 95482), and have an enormous amount to say on the subject at hand. Joining them are Jeff Bale and Tim Y of MRR. It's a long piece, but in some ways the most important we've ever run. Hope you can make your way through it. Thanks, T.Y.

JB: Winston, tell us a little about how 1984 relates to your life.

WS: Some background is appropriate here first. I left the country in 1968, went off to study in Itlay, and returned in '75. In those 7 years, things had changed a lot in America. When I left it was people fighting in the streets, wanting to burn everything down. When I returned, everyone was frumped out on earth shoes, health food, and candy. Things had changed so much socially that even the language changed--words appeared that didn't even exist before, like "lifestyle", and other terms coined by Time magazine. People got into the habit of saying words that were throwaway, meaningless phrases. After I got back I lived in Boston. Wherever I went there were armed guards and TV cameras-- in dimestores, donut shops, McDonalds. I had never seen these things before, and I thought "Why don't people object to this?" Why didn't they object to being considered guilty as soon as they walked in somewhere? People I talked to said "Well, crime is so high and everything, we're really glad to have those TV cameras there." And of course they paid for them too, with higher prices for everything. People didn't mind being frisked at the airport because of the possibility of being hijacked. They didn't mind giving up their rights for a few moments. And it occurred to me that they didn't mind because it was 'snuck in'--they were softened up to it bit by bit, whereas I had been out of the picture for awhile. It's like you don't see some friend from high school for years, and run into him --he's totally different looking to you. You wonder how it happened. Well, it's gradual, day by day changes.

TY: Yeah, they do sneak these things up on you. In 1984, the police use helicopters to surveil people. That made me remember that a few years ago most Americans would have been shocked at such a proposal. But here in California, it's a commonly accepted fact of life now--like in that movie "Blue Thunder."

JE: Or on the Muni (S.F.'s public transit system) they have video cameras installed. More and more they will be implementing this into major parts of our lives.

JB: It's under the guise of "for your own protection." They have a rationalization for relating it to the public's benefit, when actually they utilize the technology for completely different purposes.

TY: Before we get too deep into Orwell's nightmare- come-true, tell us why you changed your name to "Winston Smith", the central character in 1984?

WS: The Smith character kind of represents every man. It's a generic name. It just seemed like an appropriate name, an appropriate theme for what everyone experiences. It's funny, but up until this year, no one has ever commented on it; made the connection. It was a consciousness-raising effort on my part.

JB: Getting back to Orwell's book, I know there are a lot of sub-themes and millions of provocative ideas, but what do you see as the primary message?

WS: Probably the annihilation of the individual. Even the rather hopeless feeling engendered by the ending of the book seems aimed at bringing out these questions, especially about people wanting to not be individuals, and surrendering to a more collective security. "Give me security or give me death."

JB: There's a lot of historical basis for that. One example is during the 7th or 8th century in France, where the Vikings were making inroads and incursions, a lot of the free peasantry voluntarily gave up their rights to become feudalized. They did this in return for protection by a feudal military cheif. That was one of the main impetuses for the development of feudalism--people's desire for security being more important than their desire for freedom.

JE: They were happy to pay taxes too, because those taxes supported the people who would keep their enemies out.

JB: Not only taxes; they were happy to essentially have no rights whatsoever, to be stuck on the same plot of land without any ability to leave. Huge percentages of their crops were taken in return for "security."

WS: They had to turn their children over to whatever lord was in charge. It's the same now--people are happy to turn their kids over to the army so that they can make sure they have coffee from El Salvador, oil from the Mideast or Vietnam. They might as well cut out the middleman, and pour their kids blood right down the gas tank.

TY: You sound pretty cynical.

WS: Cynical, paranoid, I don't know what the right word is.

JB: Somebody once said "a paranoid is someone who knows all the facts."

WS: Right. Look, I am, you are, we all are Winston Smith. If something can happen to one of us, it can happen to all of us. We're all Jews in that sense. It can happen anytime. The Japanese-Americans were interred overnight. During '68, there was a rumor that a national bill was going through Congress, the McMann Act I think, which called for the detention of dissidents--the indefinate detention of anti- war protesters, dopers, etc. There's a book called Concentration Camp USA, which documents this Congressional move. It wasn't a rumor, and those camps are still sitting out there. They're all in mothballs, but could be activated in 30 days if a war broke out.

JB: I think the interesting thing in that gets back to what you said about how we're all Winston Smith. There's an excellent quote from some victim of the Nazi regime in Germany, where he said "When the Nazis came for the communists, I didn't speak up because I wasn't a communist. When the Nazis came for the Jews, I didn't speak up because I wasn't a Jew. When the Nazis came for the Catholics, I didn't speak up because I wasn't a Catholic. Finally, when the Nazis came for me, there wasn't anybody left to speak up."

WS: And that happened in a country that was among the most advanced and civilized in Europe. People can say "well, it can't happen here", but it's already happened here! It happened to the Indians--wiped out to a mere few thousand. That was the end of the world for most of them.

TY: Why don't we talk some about other aspects of 1984 that are already happening here.

WS: Newspeak, for instance. I mentioned earlier about how the language had changed while I was away. All kinds of expressions, not just colloquial stuff. Everything's been reduced to 3 or 4 initials--MX, Dense Pack, etc, etc. It kind of distances the individual from an understanding of it.

JB: It trivializes very dangerous concepts.

WS: When the Three Mile Island accident happened, they didn't say "nuclear accident." They said "N-accident ", or somewhere back on the obituary page of the newspaper (a very appropriate place), they have something like "A-plant leak" or "N-plant accident". It's as if they don't have enough room to write "Atomic" or "Nuclear."

JB: Often times they don't even write "accident." They just use euphemisms like "incident."

WS: The nuclear industry loves Newspeak. the word for "leak" is "migration." That sounds like everyone should have a migration. And they don't want to use the word "explosion", which would be alarming to the public, so they call it a "R.E.R.", or "rapid energy release." or a fire is called an "incendiary event."

JE: It's the old shell game, with words. They trivialize things that are important, and make a big thing out of things that aren't.

TY: That's what the function of the Ministry of Truth was in 1984.

JB: Propaganda.

TY: But a lot of it is what American newspapers are doing today, feeding people a bunch of unrelated, inane stories.

JB: Not exactly. On the one hand, they overwhelm you with information, most of which is meaningless. That makes it very difficult to read between the lines and extract important stuff.

WS: They give you crime, gossip about government officials..

TY: Yes, that kind of thing to keep your mind off the really important matters.

JB: Before we leave the subject of Newspeak, we should give some examples of it: like "Peacemaker" for the MX missile.

WS: Well, that slogan from the book, "War is peace. Freedom is slavery. Ignorance is strength"...that's why we have so many newspapers that all say the same thing. You feel like you've got 25 different channels on the TV, but it's all one channel because it's all coming out of the same mouth, and it's all meaningless, with rare exceptions. Now "War is peace" has made a comeback with a vengeance, because here comes Reagan saying "I'm gonna call the MX, the most murderous nuclear weapon that's been devised up to this point, and call it the 'Peacemaker'." That's exactly the opposite of what it is. Did you know that prior to WWII, the Dept. of Defense was called the War Department? That's what it was. They called a spade a spade. But that sounded bad, like we were provoking something, so they changed it to something soft, so people are lulled.

JB: They want to lull us about things that might reflect negatively on our own country, but as soon as something else comes up, and it's an "enemy", they want to whip us into a frenzy.

WS: A few years ago, Alexander Haig was given an award by the English Teachers Association of America, for the most brilliant Newspeak. Then there's Doublethink, the concept of asking you to believe two contradictory things at the same time. So Reagan says "We have to build up our military because we're so far behind the Russians. It'll take us until 1985 to catch up ". (He's saying this in 1980). well, if that were really true, why would the Russians wait for us to get even with them? You don't fight the war to be even, you fight to win. If that were really true, they would have clobbered us a long time ago. So he's trying to say we're the strongest country in the world, yet we're behind the Russians. And if "you can't trust the Russians", as he says, which is as true as "you can't trust the Americans", then how can we trust them to wait for us to catch up. It's Doublethink. And the way we're educated is to not analyze these things, to not think for ourselves and figure it out.

JB: They want people to think and examine within an "acceptable" sphere. Beyond that, you're not supposed to think. Within that sphere, you can have slight differences of opinion. That's "democracy."

TY: We've touched on something I'd like to go into a bit more--the concept in 1984 of always needing an outside "enemy."

WS: That's right.

JB: For example, Oceania would be fighting Eurasia one day, and..

WS: then they'd be allied with Eurasia against Eastasia the next.

JB: They would gear all their propaganda towards getting people into a hostile frenzy against Eurasia, and then later on when they would ally with Eurasia to fight against Eastasia, they would just switch the subject.

WS: They would just change the posters, the newspaper articles, books, etc, and no one would notice the difference, no one would say "weren't we just allies with those guys?"

TY: It's so close to today. Ten years ago everyone was terrified of the "Red Chinese". Now we're allies with them against the "Russian Bear", who we were allies with 40 years ago.

JE: Right now "terrorism" is the big enemy. that's pretty nebulous.

JB: I think Communism is starting to make a comeback. For a while, "International Communism" was the big enemy, but after a while that notion became discredited. Then for a while, "terrorism" was the subject, then "communist- backed terrorism", and now we're back to "communism."

WS: They keep shifting the coins around, and they're all the same coin.

JB: The key element here though is to divert people's attention from domestic and internal issues by constantly terrorizing them into fearing an external threat, and thereby creating a false unity in opposition to something.

JE: For centuries, the great cattle prod of the masses was religion. "These people are our enemy because they're against our God," and of course, our God is correct.

WS: They're still doing it.

JE: To a degree, but then the capitalistic incentive took over, around the turn of the century.

WS: Well, God is a capitalist.

JE: And then they made you worry about being #1.

JB: The fact is, that throughout history, every single society has welcomed an external threat, because it provides a rallying, a unifying point for their own population, and prevents internal social divisiveness. That's always been recognized, but today the techniques for manipulating people's attitudes have gotten infinitely more sophisticated.

WS: Well, Goebbels in Nazi Germany laid the groundwork for most of the Madison Ave. techniques that have been used. It doesn't matter what you choose to tell us, as long as you tell it loud enough and

often enough. Sooner or later, people will believe it because they have no choice. Even with television, in the more subtle areas..."You've got to have our new fingernail polish, or you won't get laid." it's just constant, constant, constant.

JB: Even when we're not in a situation of crisis, they're laying the groundwork for it. For example, the typical image of the Soviet Union you get on TV is either soldiers marching in Red Square, or people waiting in line to buy bread. Those are images that are re- inforced to the public: that Russian citizens can't buy goods, and that they are totally militaristic.

WS: Many of those "file footage" pictures were taken years ago. they've been shown over and over.

TY: It's interesting to see how different the Soviet Union was presented during WWII, when they were our allies. Look at old copies of National Geographic or Life. They show people smiling or in libraries. The same people, different situation.

JB: They still show pictures of Khrushchev banging his shoe at the U.N., proclaiming "We will bury you." What he was really talking about was the eventual economic domination of the U.S. by the U.S.S.R. The image of him slamming that shoe on the table served the same function as Orwell's Two Minute Hate, that being a frightening and repulsive image of the "enemy."

JE: We're often given such blanket responses to crises, like the Iranian Hostage situation or the K.A.L. incident. No one wants to look at the facts. They refuse to. It's a political fact of life that we do heavy spying on each other. What's so unusual about them using a civilian airliner for surveillance purposes?

JB: It's not unusual at all. In fact, there's plenty of evidence that this stuff happens all the time.

JE: But if you told the average person on the street this, he would accuse you of being a commie. He would rather believe that the Russians are simply evil.

JB: Well that's the image that's been re-inforced since he grew up. What they want you to do is have a shallow emotional response to large issues, and not look at them in detail-- no grey areas, just black and white, evil and good.

WS: So those people who wanted to go to war, to annihilate the Russians because of the 270 deaths, were willing to obliterate the human race. It's weird. They can understand 270 deaths, but 40 million becomes fantasy. I think Eichmann said "The death of 100 people is a catastrophe, but the death of 1 million people is a statistic."

TY: The pathetic thing is that our government is probably responsible, at least indirectly, for at least 270 deaths a day.

JB: It just depends on if the deaths suit political needs at the time they happen. If people think that Reagan really was concerned about those 270 people, as individuals, then they are more brainwashed than anyybody in Oceania.

WS: Again, we have the basic image of Big Brother pointing out the "enemy", the nebulous "enemy", despite the fact the the sides keep changing--Russians, Chinese, Libyans, Cubans, who will it be next week?

TY: So that Korean Airline incident makes a striking parallel to the concept of Hate Week in 1984.

WS: So was the Iranian situation, with pictures of millions of them pushing their arms in the air, fists clenched, yelling "Death to America." TV made millions of Americans froth at the mouth, that was Hate Week too.

JB: And what the so-called objective free press failed to mention was that The U.S. had been propping up a repressive right wing dictatorship for 25 years, a regime the C.I.A. put into power by overthrowing the popular Mossadegh in 1953. The Shah's regime had killed thousands and thousands of Iranians, and probably 50-60% of those hostages were intelligence operatives involved with that. But to the American public, they were just 50 "innocent hostages" being held for some reason by religious fanatics.

WS: Based on how the American media treats revolutions today, one would have to conclude that if the mass media had been in place during the American Revolution, they would have sided with the Crown.

JB: Speaking of which, they changed the name, back in the '50's, from the American Revolution to the American War for Independence. So now the textbooks say that, because "revolution" is now a dirty word associated with the dread commies. That's a re-writing of history, which was Winston Smith's job in 1984. To show you how effective brainwashing has been, occasionally people will go to shopping malls or something, and pass out sections of the Declaration of Independence or the Bill of Rights, and ask people to sign their petitions to implement them. Most readers think it's a bunch of communist propaganda. They don't even know the traditions of their own country!

WS: Yeah, people look at the high school kids, or whoever is passing out the parts of the Constitution, and say "This must be part of the Communist Manifesto. I wouldn't sign something like that."

JB: It's ironic how far we've come. Let's just say there's a world of difference between Henry Kissinger and Tom Paine.

TY: Let's talk a bit about technology, as it applies to 1984. Earlier we mentioned video cameras, etc.

WS: When Orwell wrote his book, TV was a new thing. People were very suspicious of it. My mother would actually undress behind the screen because she thought the announcer could see her.

JB: When I was a kid I thought Howdy Doody could see me. But now, the technology exists for them to actually see you,, just like in 1984. WS: They can if they want. Of course, we're not important enough to be spied upon, but you know as well as me that when you make a phone call you don't say "Hey, I got a few really nice joints, why don't you come over and smoke some." You don't say that because there is the possibility of someone listening in. It could happen at any time.

JB: There's two things involved with the phone company. The first is that for every bug planted by a govt. agency, there are 300 bugs planted by private security agents. Number two is that the old fashion method of tapping, the old break-and-enter, black bag job, is no longer necessary. Phones can be tapped at the source of the line, not in the receiver itself, and since the phone company has a buddy-buddy relationship with the feds, they can, at any time, tap a line and you'd never know, or be able to use an

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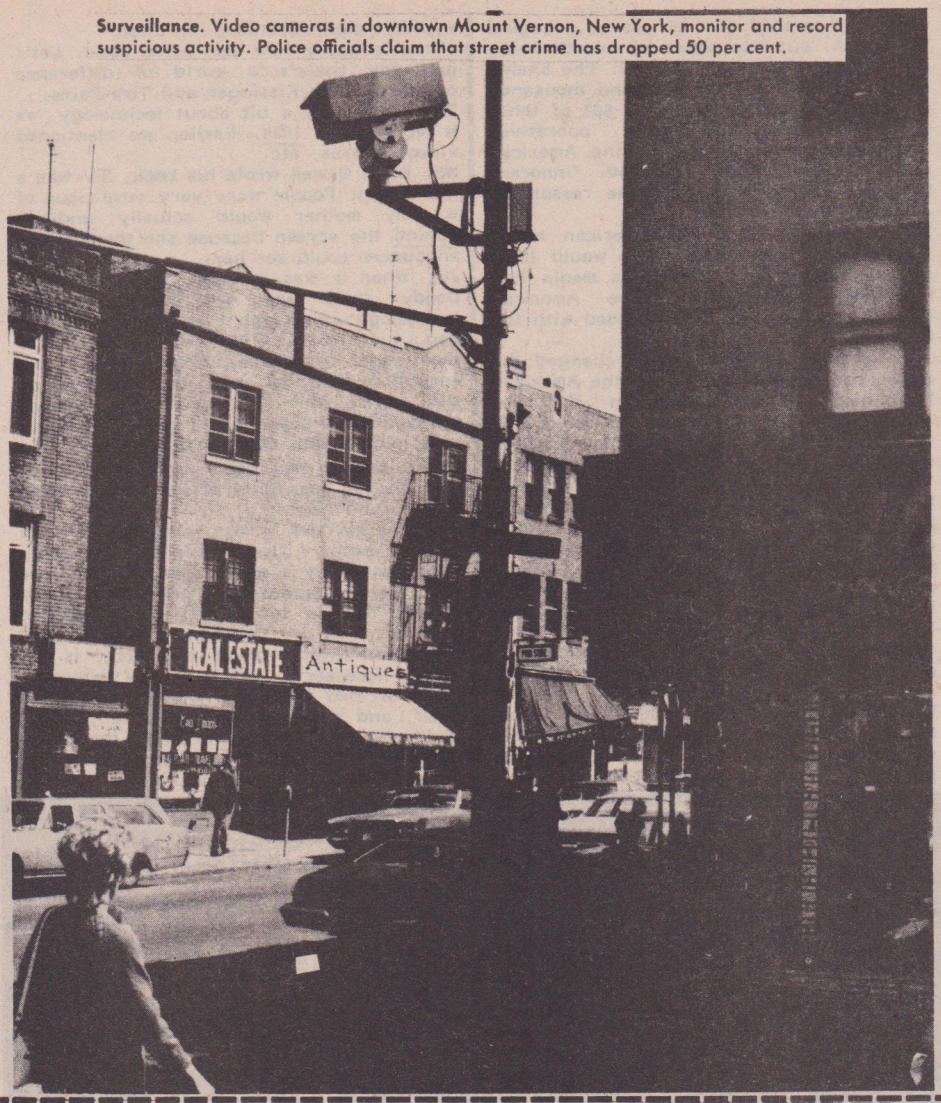
A Shiny New America

FALLOUT



Surveillance. Video cameras in downtown Mount Vernon, New York, monitor and record suspicious activity. Police officials claim that street crime has dropped 50 per cent.

anti-bugging device.

WS: And not only is the conversation itself tapped, but the conversation in the roon is too. Even if the phone is off the hook, it acts like a diaphragm, like a drum. It picks up everything--like having a microphone right under your coffee table.

JB: For that matter, they don't have to use a phone. They have devices, which used even from a block away, can pick up somebody's conversation inside their house. High-powered mikes.

TY: And there's laser technology now too.

WS: All they have to do is bounce a laser, which is invisible to the eye, right through your window. "These walls have ears" becomes a reality. And these lasers can even overcome music or noises you might throw in their way to avoid being overheard. They're very sensitive.

JE: I've read some transcripts of actual cases that have happened using this stuuf, and it's beyond what we can up with being paranoid. Most cases have involved one company attempting to spy on another, through their own private security agencies. They engage in sabotage, kidnapping, bombings, you name it.

JB: It's a pretty frequent occurance--corporate espionage.

WS: PG&E employs a big private eye firm called Research West who spy on anti-nuclear activists, to find out their plans. They are not beyond intimidating people to keep them from being effective.

JB: The Karen Silkwood case is another example. She was on her way to meet a reporter to expose Kerr-McGee's dirty tricks in the uranium industry. When she left her house she had a whole file full of documents that showed K- M had violated federal statutes. Then all of a sudden they found her car off the road, her dead, and no files. Sure. One other point we should make about surveillance is that it used to be a labor-intensive operation, which meant it would be economically unfeasible to keep track of everybody. But now, someone can sit in a room and keep track of 50 different viewscreens, just like in 1984.

WS: I used to roadie for bands, and at one club they must have had about 20 video cameras all over the place, in the elevator, etc. The guy there said "Wow, real 1984" proudly, then asked me if I knew who wrote the book. I said "Erik Blair", which fucked him up because he didn't know Orwell's real name, and he thought he was so omnipotent with all his technology. I have friends that work at the Post Office who told me there are cameras in the bathrooms there, to spy on union activities.

JB: One thing I think Orwell was trying to get across is that in all modern, bureaucratic, industrial societies, regardless of the ideological perspective, one had this sort of increasing control and manipulation going on, and that the developing technology made it increasingly threatening to human liberty.

WS: The reason he wrote the book was to describe trends that were happening then, in 1948, and switched the numbers, making it sci-fi. He had been a British government worker in India, a bureaucrat and journalist, and was in the very position of the character Smith in the book. He had to fabricate war reports, "unidentified spokesmen said...", etc. Orwell was making an analogy, like Swift's Gulliver's Travels, about what was happening then, not about what was going to happen in the future.

JB: Well on one hand it was about his disillusionment with Stalinism, and the Nazi experience, and also it was about the then-current conditions of English life, the post-war period of desolation.

WS: Bombed-out buildings, shortages, rationing, which went on for years after. So yes, he was indicting all modern industrial socities.

JE: He was also indicting the middle class masses--"We're all in this together." Remember though, Winston runs away from that mass society to the outcasts, the proles, who couldn't be manipulated as well. They had no real stake in society.

TY: I also remember in the book how

Little Fingerprints on File

Students at St. Elizabeth's School in Linden, N.J. lined up yesterday so police and sheriff's officers could ink their fingers for Union County's 'Fingerprints on File' program.

The prints will be kept on file only if parents give permission, but authorities said they hope most of the county's 42,000 kindergarten through eighth-graders would participate in the program, designed to make it easier for police to identify children who are kidnaped or run away.

If a child disappears, parents can send the fingerprints to law enforcement offices in Washington D.C..

The students seemed a lot more enthusiastic about having their prints taken than grown-ups usually do.

Winston was trying to remember "how it used to be", whether it was always like that.

WS: Television can induce that kind of mass amnesia.

TY: People's ability to recall can really get wiped out.

JB: Most people have an incredibly shallow historical perspective to begin with, and combine that with the constant..

WS: Bombardment of imagery and information, much more than we need, and usually trivial and unimportant stuff, which causes an overload.

JB: That's one of the techniques explicitly mentioned in the book.

WS: Another rwality from the book which we find implemented now is the idea of generic products. Even though there are many supposedly competing products, really they're all the same. Victory cigarettes, Victory gin.

JB: There's a book called Snap, Crackle, and Pop, where one of the things discussed are the new shopping centers, where one gets the illusion of competition, but in most cases all the stores selling different brands of similar products are all owned by the same company, and they fix prices. There's no competition.

WS: And the companies all own each other, either through interlocking boards of directors, or through stock. GM owns something like 42% of Mitsubishi.

TY: Going back to what I was alluding to before, about how people can get conditioned to something so well that they can't even remember how it used to be--well, 1984 is here now, has been for a while, and people don't even know it. Most Americans are under the impression that they live in a free society, that they have freedom of choice, freedom of speech, that this is a democracy and they know what's going on in the world. In fact, 90% of those people don't.

JB: I would say we're living in an incipient 1984 situation.

WS: No, it's actually worse, because this is not as open as the book was. That was something you could put your finger on.

JB: Yeah, but it's not as co-ordinated here yet. The big difference is that what we have here is a lot of fucked-up people who share those values, and are all moving in a certain direction towards a 1984 situation, but they haven't linked it together yet.

WS: The ultimate thing is always to maintain the status quo and maintain their control.

JB: Right, there's all these people that are individually trying to preserve the status quo.

WS: But the Spanish Inquisition was 1984 for them in 1584.

JB: No, I don't think so. We're talking about total social control.

WS: For them, that was total social control. That was as far as they could take it then. They had the atmosphere of fear.

JE: One of the best social controls is (1) the middle class, and (2) the promise of better.

WS: The fear of losing what you've got.

JE: In the middle class, everyone has a certain economic stake. That makes them more capable of being manipulated. The poor people, the proles, don't have the strings as tightly attached to them.

JB: I don't agree with that. I don't think there are that many proles in our society. That's the whole problem with our society, that everybody, even most working class people, think that they have a stake in the system because they have just enough breadcrumbs.

WS: To buy a car, on time.

JB: Right. There's a great book out, Herbert Marcuse's One Dimensional Man, which everybody should read. His view is that in modern industrial society, people are totally unaware of their real interests now. They've been so brainwashed that they consistently operate against their own interests.

WS: In America maybe.

JB: No, in modern Western societies. Obviously, American society is the worst example of it.

WS: Americans are probably the most politically naive people in the world.

JB: It's not so great elsewhere either. After England voted for Thatcher the first time, and America voted for Reagan, they turned around and said how could we be so stupid to elect him. Then they go ahead and elect Thatcher a second time! Going back to my feeling that we're in an incipient 1984 situation though, I think there is a small elite of people who want to control, and have the money and power to do it. Secondly, there is the technology to do it now. Thirdly, they've laid the ideological groundwork and manipulated the American public into being incredibly docile. The only thing they're lacking is an overall centralizing structure of control. So we have all these elite interests moving towards this goal of mass control. But they have not yet linked their efforts together.

WS: I disagree. I think Orwell had to exaggerate a bit to make it science fiction, to get it published, to get across a certain point. He tried to analyze what was happening in 1948.

TY: NO. There's a difference between how the Soviet Union functions, where there is only one control, and this country which is more pluralistic.

JB: But when most people think of pluralism, they think that all the various interests in society have an arena in which they're conflicting. The fact of the matter though is that pluralism in the U.S. means that various factions of the ruling class are differing. That is why we don't quite have 1984. Within the elite itself there is a lot of conflict. There's a more progressive group, and a reactionary group. The former is, in a sense, more dangerous, because what they're saying is that this is an international thing and we've got to cooperate with other country's elites, establish international institutions, multinational corporations, and rationalize the whole world. That's their goal. The reactionaries want America first, "America Rules!". But once those differences are settled, either through violence or compromise, once they coalesce, then we will be in a 1984 situation. And I don't think they'll take too much longer to do that.

WS: A global crises could bring it on.

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2+2=5
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The New York Times Magazine

SEPTEMBER 25, 1983 / SECTION 6

THE NEW EFFORT TO CONTROL INFORMATION

REAGAN'S NEW ERA OF SECRECY

One new Reagan regulation 'is peacetime censorship of a scope unparalleled in this country since the adoption of the Bill of Rights in 1791'

A month ago, Aug. 25, 1983, the Reagan administration publicly released a contract that has no precedent in our nation's history. To be signed by all government officials with access to high-level classified information, it will require these officials, for the rest of their lives, to submit for governmental review newspaper articles or books they write for the general reading public.

The contract will affect thousands of senior officials in the departments of State and Defense, members of the National Security Council staff, senior White House officials and senior military and Foreign Service officers. Its purpose is to prevent unauthorized disclosure of classified information, but its effects are likely to go far beyond that.

It will give those in power a new and powerful weapon to delay or even suppress criticism by those most knowledgeable to voice it. The new requirement, warns the American Society of Newspaper Editors, is "peacetime censorship of a scope unparalleled in this country since the adoption of the Bill of Rights in 1791."

The subject of hearings earlier this month of a subcommittee of the Senate Governmental Affairs Committee, this latest attempt at information control by the Reagan administration is part of a far more sweeping policy. It is one unique in recent history — clear, coherent and, unlike that of some recent administrations, not a bit schizophrenic.

More important, it seems at odds with the concept that widespread dissemination of information from diverse sources furthers the public interest. In fact, it appears to be hostile to the basic tenet of the First Amendment that a democracy requires an informed citizenry to argue and shape policy.

In the two and a half years it has been in power, the Reagan administration has:

- Consistently sought to limit the scope of the Freedom of Information Act.
- Barred the entry into the country of foreign speakers, including Hortensia Allende, widow of Chilean President Salvador Allende, because of concern about what they might say.
- Inhibited the flow of films into and even out of U.S. borders; neither Canada's Academy Award-winning "If You Love This Planet" nor the acclaimed ABC documentary about toxic waste, "The Killing Ground," escaped administration disapproval.
- Rewritten the classification system to assure that more rather than less information will be classified.
- Subjected government officials to an unprecedented system of lifetime censorship.
- Flooded universities with a torrent of threats relating to their right to publish and discuss unclassified information — usually of a scientific or technological nature — on campus.

This is an administration that seems obsessed with the risks of information, fearful of both its unpredictability and its potential for leading the public to the "wrong" conclusions.

JB: I think that Reagan is hoping to start a war which all Americans will jump behind. He'll try to provoke some countries into doing something foolish, and that'll give the U.S. a "legitimate" reason to get on a moral horse, rally the population behind him, get re-elected, etc. I think the only thing that can stop this is his own klutziness, and that his advisors are so ideologically blinkered that they may start a war that will backfire.

WS: Unfortunately, he could take all the rest of us with him.

JE: A world depression would also be favorable for those groups. During the last depression, people forgot about all the utopian and communistic ideas that many, many of them were thinking about, and had to just concentrate on survival. Right after that came WWII, rallying everyone, followed by the post-war economic boom. And where did all that wealth come from? It came from the fact that we were able to march into all these countries and exploit them to the max...

WS: And make them client states.

JB: Aside from the economic exploitation of the Third World, the U.S. really was the victor in WWII. Everybody else, including the other "victorious" allies like the British and Russians, suffered grevious losses in population and economic resources. We waltzed in after the Russians were already winning the war, and got the spoils.

JE: In the U.S., by our very mode of living, we are dictating a war. We must have one to maintain our prosperity. We are built on a war economy.

JB: I think we should talk a bit about domestic repression, and the gradual eroding of our civil liberties, legally speaking. Right now, the Reagan administration, on every level, has been assaulting civil rights legislation, restricting the flow of information by attacking the Freedom of Information Act.

WS: Eliminating funding for the Legal Services for the Poor. I have literally a room full of press clippings on Reagan's inroads.

JB: The point is that all this stuff is done gradually, nibbling away.

WS: If they did it all suddenly, people would catch on and say "No way."

JE: The government got very hip to that in the '60's. People went out and fought it because it was blatant. Now it's more subtle.

TY: There's an interesting movie, which after I saw it I had to go get a good stiff drink to stop shaking. It was Bergman's Serpent's Egg, which came and went real fast about 7 years ago. It was about Germany in the '20's, where Bergnman spent some time. The "egg" was the culture that gave birth to Nazism. It's about some social experiments that were conducted on people who didn't even know they were being experimented on. Those experiments showed how over the course of time you could condition people to accept anything--the most horrible realities...and that they would not even notice that they had accepted it.

JE: Part of human being's natural instinct is to cope, to adapt.

WS: A lot of the funding for investigations into studies of manipulation in the 19th Century came from Vanderbilt, Carnegie, and other American industrialists. They found out how to capitalize on people's deepest fears and urges. They've been using that on Madison Ave. for advertising, and the govt. uses it for manipulation of false patriotism.

JB: Every govt. does this stuff though--the Soviet Union is a good example of systematic propagandizing, manipulation, and overt repression when that doesn't work. Here, propaganda is more subtle, and that's why overt repression isn't usually resorted to. But getting back to the gradual erosion of people's rights, there's an excellent book about the Nazi experience called They Thought They Were Free: The Germans 1933-1945 by Milton Mayer. It's amazingly illucidating.

TY: So compared to that, would you say we're "free"?

JB: This society is relatively free vis à vis the vast majority of human societies. So what though? That doesn't mean it's free. It just means it's a little freer.

JE: I was just reading a recent Life magazine, which had an article about a joint US-USSR fishing project. At one point, the Russian ship captain came over to the American ship for a visit and drink. The Russian and American officers were talking about the differences in their two societies. The Soviet officer made a comment:"There's only one difference between our two societies. You think you are free, and we know that we're not."

JB: How free is anybody? This goes back to "free will". When people are born, they go through a process of socialization; they're continually bombarded with the social values of their society. So what does freedom mean? You've internalized all these fucking values, does that mean you're free? The only people who are really free are those who are breaking away from their socialization. They are slightly free, because they're aware they have been brainwashed, and are making a conscious effort to break through it.

JE: It's a lonely route to go too.

JB: Yeah, in this society everybody thinks you're a "fucking commie" if you challenge it. Or you're a "capitalist" in the Soviet Union.

JE: As you said, we don't even know the definition of what is freedom. Free to do what? Anything? Or do we have certain social repressions for the common good?

JB: We have social responsibilities.

WS: You can stick green beans in your ear if you want.

JE: And they justify video cameras to "protect society."

JB: And build weapons of mass destruction to "protect our freedom."

WS: What we are becoming is a vast armory, built around nothingness. We've Sovietized ourselves, taking money from the center to "protect" the peripheries.

TY: There is a tendency to learn from one's enemy. The Israelis learned a lot from the Nazis, the Americans learned from the Nazis and Russians, etc.

JB: At the end of WWII, we recruited a lot of Nazis to help our own intelligence services develop against the new "Soviet menace." A lot of Ukranians, etc, who were war criminals, responsible for mass killings under German domination. That leads to another area, which is how this whole "specialization of knowledge" has led people, who can't acquire all this information for themselves, to look to others, to "experts". And who are these "experts"? They are usually people interested in supporting the status quo. That's how they got to be high-powered "experts".

WS: Here's a quote from the historian John Kenneth Galbraith: "By taking decisions away from individuals and locating them deeply within the techno-structure, technology planning thus removes them from the influence of outsiders." We have no control over things that matter. And Reagan is no more the President than Queen Elizabeth controls Great Britain.

JB: One thing we didn't mention before, which is important, is that some people think of those who were involved in the Nazi era as incredibly sadistic, evil people. It wasn't that way. Average people were manipulated into doing totally hideous things because they deferred to somebody else's authority. Most of them were just unimaginative bureaucrats with boring, routine lives.

WS: Eichmann apparently was just a man of routine habits. When he was discovered in Sao Paolo, Brazil, he had been working in an auto plant for ten years, same routine, dull as hell. That's why I think things could change overnight--not years, but weeks. Since so much has been drilled into us from childhood, it's just waiting there to be tapped.

BULLETIN

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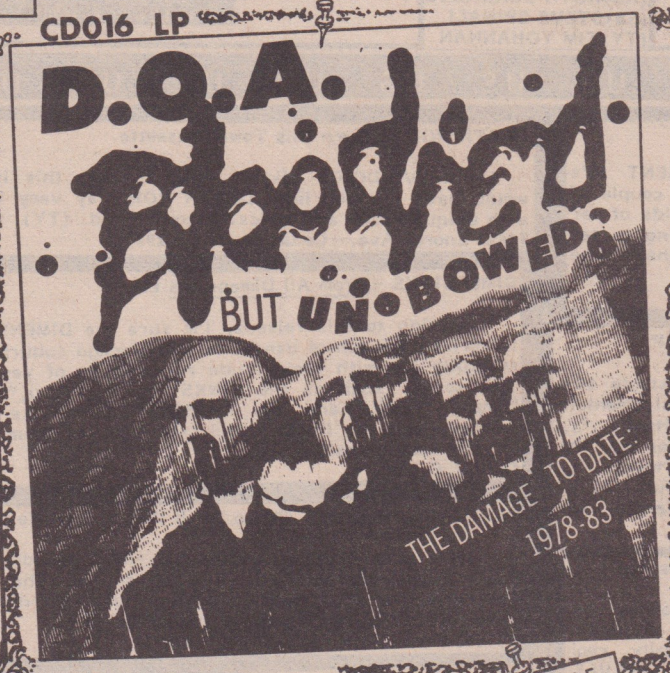

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AGENT 86 - "Protect the Earth" EP

A 5-song job that really does it! Most of AGENT 86's material is raunchy garage punk, but there's also a couple of thrashers. This group has been struggling in the wilds of far northern California for a while now, and it's gratifying to see that their efforts have finally paid off. Get their zine (Counterpeace), too. (TY)
(Counterpeace--Box 4954--Arcata, CA 95521)

AGENT ORANGE - "When You Least Expected It" 12" EP

AGENT ORANGE again clock in with that irresistable 60's surf- rock sound on this new EP. Two engaging instrumentals spice up the package ("Out of Limits" and "Bite the Hand..."), but the real surprise here is a rockin' rendition of the JEFFERSON AIRPLANE's "Somebody to Love," which A. ORANGE make uniquely their own. Solid, catchy, and fun. (SS)
(Enigma/What?--2600 Middlesex Place, Suite 1--Fullerton, CA 92635)

BOB BLACKBURN - "Bombsights over Amerika/Black Leather"

Spooky, sparse punk that's only slightly marred by double-tracked vocal harmonies. The A-side is a hypnotic grabber; the flip is less exciting, but has really cool screeching guitarwork, Interesting, especially for VELVET UNDERGROUND fans. (TY)
(Big Bear--9110 Redwood Rd. N.E. # H--Redmond, WA 98052)

BOY ELROY - This is Not Art LP

Some very intense Metal/thrash in the fine Minnesota tradition of HUSKER DU. BOY ELROY certainly aren't imitative, but there are certain noticeable similarities, which is O.K. by me. This disc is quite well-recorded, original, and very powerful. (TY)
(His Boy--1396 Simpson--St. Paul, MN 55108)

CHAPPAQUIDDICK 5 - "Election Day Tapes" cassette

A fairly professional and distinctive effort for a band that just came out of nowhere. The CHAPPAQUIDDICK 5 deliver very tight punky mod stuff with varying tempos, melodies, numerous subtleties, and an emphasis on singing. Depending on the cut, that approach can be a strength or a weakness. (TY)
(160 Sickletown Rd.--West Nyack, NY 10994)

DA STUPIDS - "Alien" cassette

Some good psycho thrash noise with distinctive vocals, reminiscent of the MEAT PUPPETS, the BUTTHOLE SURFERS, and the CRUCIFUCKS. The recording is fine, and it makes for interesting listening, but the lyrics are as goofy as their band name indicates. (TY)
(Scott--9 Butternut Rd.--Westfield, MA 01085)

DEAD PLEDGE - "Don't Sign Up" cassette

Some decent stop-and-go thrash with very good vocals from the foothills above Sacramento. They've got that early Greg Ginn guitar sound too, so alot of this is pretty gnarly and distorted. (TY)
(2219 Sunny Oak Dr.--Auburn, CA 95603)

DREAM SYNDICATE - "Tell Me When It's Over" 12" EP

This U.K.-only release offers the title cut (taken from their LP) and three live tracks. I've heard them play a lot wilder than this. "Tell Me..." presents the band in one of their earliest and probably tamest performances, as if they're afraid they won't hear each other if they turn up the volume. So you gotta play this loud to make any sense of it. Here, they kiss their garage band days goodbye, and the comparison to the VELVET UNDERGROUND holds less water. Great liner notes, though. (RF)
(Rough Trade)

DEATH ROW - "Burn this Town" cassette

If the VOIDOIDS played noisy thrash, this is what they would have sounded like. DEATH ROW play very intense music with unique vocals and lyrics. Recommended. (TY)
(1624 Enoree Ave.--Columbia, S.C. 29205)

DIMENSIONS - From All Dimensions LP

Listening to this reissue, I'm sure the DIMENSIONS used to terrorize high school dances in the Chicago suburbs back in the swinging 60s with their crude re-workings of yesterday's hits. The songs, such as the KINKS' "I Need You," the STONES' "Empty Heart," and the RAIDERS' "Just Like Me," are all familiar, but the DIMENSIONS' spirit makes them worth adding to your record shelf. (CL)
(Eva/F.G.L.)

DROOLING IDIOTS - "When I Fall Down" cassette

This tape features mostly mid-tempo melodic hardcore, not unlike the characteristic So Cal sound. The straight-ahead rhythms, hard- hitting drumming, and committed vocals make the DROOLING IDIOTS quite listenable. (TY)
(1613 Broad St.--Paducah, KY 42001)

EAT - "Scattered Wahoo Action" cassette

Pop-punk cum rock from an old Florida band that has already released two 7" records. There's nothing too exciting here to my ears; get their vinyl if you can find it. (TY)
(Jeterboy--226 N.E. 5th Ave.--Dania, FL 33004)

FLESH COLUMNS - EP

Buzzsaw fuzzed-out guitars, pounding tom-toms, nimble bass playing, echoey singing, slightly metallish arrangements, and "destroy the system" lyrics characterize the first release by this Windsor, Ontario band. Most of the songs are more punk than thrash, though the tempos do pick up at times. This record has a '78 feel to it, which makes it a nice alternative. (TY)
(Touch & Go--Box 716--Maumee, OH 43537)

FREEZE - Land of the Lost LP

One of Boston's most inventive and aware punk outfits, the FREEZE connect on this album with a clutch of viciously satiric youth anthems. Land... is chock-full of cleverly written melodic thrashers (all superbly produced), but "Megawaki Cult" and the hilarious "Food Lava" rate as my favorites due to their sheer kinetic abandon. Too hysterical and wild to be true! (SS)
(Modern Method--268 Newbury St.--Boston, MA 02116)

GAY COWBOYS IN BONDAGE - "We're not Gay, but the Music Is" cassette

The talk of Florida, these adolescent people come across in the funnypunk garage tradition. Their music is mostly in the PISTOLS and MODERN LOVERS vein [Huh?--ed.], with dashes of Country & Western and thrash. (TY)
(E. Nothing--6290 N.W. 26th St.--Sunrise, FL 33313)

GYNECOLOGISTS - "Ron and Nancy" cassette

If you ever heard their classic "Sex Orgy with the Bradee Bunch" from an earlier EP, then you know what a great garage punk band the GYNECOLOGISTS are. On this tape, the crank out ten more growling, grungy slices of Midwest dementia. (TY)
(Gravelvoice--P.O. Box 2271--Bloomington, IN 47402)

HUMAN SUFFERAGE - "No Place like Home" 12" EP

These guys have a great cruching garage punk and thrash sound here, and they come down hard lyrically on middle class mores and problems ranging from the effects of Reaganomics to psychiatric conditioning. The production is hot, and the record comes with all sorts of weird inserts. (TY)

(New Age--1585 N. High St.--Columbus, OH 43201)

ISM - A Diet for the Worms LP

More warpo thrash and punk from this weird combo, featuring some bizarre arrangements, pianos, and synths. Musically, it all comes together rather than being disjointed and annoying, but the lyrics leave alot to be desired. Their earlier humorous approach has given way to some downright reactionary sentiments in songs like "White, Straight, and Male." Too bad. (TY)
(S.I.N.--P.O. Box 253--Oakland Gardens, NY 11364)

JERRY'S KIDZ - "This is Albuquerque, not Boston" EP

I know it's gonna be hard to keep track of another band named JERRY'S KIDZ, even though this one formed first and ends with the letter "z." It's doubly difficult since both are tight, ferocious thrash bands. Got the picture? Now get the record. (TY)
(D. Duran--3527 Eastern S.E.--Albuquerque, NM 87106)

KATATONIX - "Valentine's Day" EP

A loud garage punk band from Maryland. The title song here is a chestnut, with its sneering vocals, dense guitars, and ultra- basic rock 'n' roll structure; "Basket Case" is similarly down and dirty. For fans of crudeness. (JB)
($3 to Katatonix--814 8th St., Apt. 202--Laurel, MD 20707)

KILLROY - "99 Bottles" EP

Shouting and screaming, lunging out with harmonious melodies and musical chording at foot-stomping speed, KILLROY charge forth. A southern Cal outfit that definitely pushes forward chanting energy with twin crooners, thumping drums, and an overall sound that will remind you of rejoicing Englishmen like the COCKNEY REJECTS or L.A.'s YOUTH BRIGADE and ADOLESCENTS. (Pus)
(Ghetto-Way--5223 Comercio Ave.--Woodland Hills, CA 91364)

MISFITS - Earth A.D. LP

In contrast to their former grandiose '77-style punk, the MISFITS have adopted an all-out thrash sound on this intense 9-track album. Nevertheless, their traditional horror-rock trappings remain, resulting in a consistently powerful, dynamic, and politically neutral effort. And on that level, the compositions here are marvellously effective, embodying the blistering speed and thunderous production values which complement their occult themes. (SS)
(Plan 9--P.O. Box 3112--Grand Central Stn.--N.Y., NY 10163)

MISTAKEN IDENTITY - "Gomer Pyle" cassette

A fun-oriented South Bay bunch emerge with a rough-sounding 14-song tape. Although there's no new ground broken here--just some suburban kids thrashing about in their garage to things like "Gomer.." and "Drunk Fight"--there's alot of cool guitar work. (TY)
(3791 Wellington Sq.--San Jose, CA 95136)

MORBID OPERA - "Jesus Loves You...Give us your Money" EP

The eerie, discordant compositions on this EP call to mind girl- bands like the SLITS and the RAINCOATS, but MORBID OPERA have their own varied musical styles and distinctly American lyric concerns. Most of these six tracks are quirky and unusual, but "Liar" probably ranks as my favorite. The open-minded will undoubtedly find much of interest on this garagy and original release. (SS)
(Sublapse--P.O. Box 610906--North Miami, FL 33261)

MOURNING NOISE - "Dawn of the Dead" EP

I'm not sure why, but I didn't think I'd like this. So imagine my surprise when it turned out to be a unique amalgam with semi-thrash tempos, sung vocals in the N.Y. style (like the MISFITS and the UNDEAD), horror imagery, synthesized sound effects, and a real fuzzed-out guitar backing. A sharp EP that breaks the mold by effectively mixing and matching styles. (JB)
($2 to Nightlatche--c/o S. Zing--1C Marion Pepe Dr.--Lodi, NJ 07644)

OFFENDERS - We Must Rebel LP

The spirited thrash attack on this album recalls the work of the very best Texas bands, and reveals lyric concerns which mine a blend of youthful outrage and rebellion. "Fight Back" and the LP's title song rate as my favorites, but the entire record demonstrates remarkable consistency--a factor in no small part due to the wild, raucous production. An exciting and distinctive release. (SS)
(R Radical--805 Norwalk--Austin, TX 78703)

PAJAMA SLAVE DANCERS - "All You can Eat" cassette

More weird punk rock from western Massachusetts, where kids seem to be without a care in the world. Lyrics aside, this is mostly unstartling mid-tempo stuff, but they deliver one song ("The Last Angry Man") which is quite unique and memorable. (TY)
(J. Long--10 Belden Dr.--Westfield, MA 01085)

PARIS IN THE SPRING - "Butcher Dolly" cassette

This 5-song demo may eventually appear on vinyl. It's got hardcore intensity, but slowed-down, ominous instrumentation. PARIS are almost FLIPPERish, especially in the vocal sound and lyrical darkness. (TY)
($1 & blank tape to Oops--6405 Meldon--Mentor, OH 44060)

REMAINS - Live in Boston LP

These tapes have been rumored to exist (and been lost) for years, but, miracle of miracles, at last they've been located and pressed. The REMAINS were perhaps the hottest U.S. band of the British Invasion type in the 60's, yet never got the recognition they deserved and split up. This album showcases their strong points--early Jaggeresque vocals, soaring punky guitar work, and an incredible rhythm section; only one track, the bluesy "Gonna Move," is boring. (TY)
(F.G.L.--15 Rue de l'Amiral Roussin--75015 Paris--FRANCE)

SAVAGE BELIEFS - "The Moral Efficiency of...." EP

Speedy garage grunge from Chicago on A.O.F.'s new label. Although SAVAGE BELIEFS' material is real primitive, both production-wise and structurally, I have a certain weakness for that type of thing. The lyrics make some clever social observations, and both "Pink Shirt" and "Big Big Sky" have special appeal. Listen before you buy. (JB)

(Wasteland--P.O. Box 578155--Chicago, IL 60657-8149)

SLICKEE BOYS - Cybernetic Dreams of Pi LP

These guys have been at it since at least '76 (when they released their first EP), and they continue to produce some of the greatest garage/60's punk/psychedelia ever. This latest effort contains a few tracks off recent compilations and EPs, but most are new and exhilarating. It may be too "pop" for some, but there's a real bite underneath that format. (TY)
(Twin/Tone--445 Oliver Ave. So.--Minneapolis, MN 55405)

SLUGLORDS - "Trails of Slime" 12" EP

Not your standard thrash fare by any means, but thrash nonetheless. Combining lightning fast and super-tight rhythms, vicious leads, and outfront singing (fine back-ups too), these SLUGS blaze their way onto the punk scene. Guitarist Steve DeMartis (ex-BAD POSTURE, and bass sub for a FLIPPER tour), a real vet of the scene, brings his metalish (but not grossly so) roots into play, which make this debut both professional and distinctive. A good one. (TY)
(Slime--121 Capp St--S.F., CA 94110)

TEENAGE WARNING - "Thoughts of War" cassette

A 7-song demo with excellent lyrics. It's on the raw side sound- wise, but otherwise it's a fairly dynamic representation of this exciting new thrash combo. I hope they put out some vinyl soon. (TY)
(Todd--424 Oxford St.--Hayward, CA 94541)

THREE O'CLOCK - Sixteen Tambourines LP

A classic case of a band softening up with age. It's too bad, 'cause it's not like they can't pull out the stops if they want (as in "Jet Fighter"). This isn't psychedelic music, but that prettier 60's paisley pop that degenerated into the "Up with People" movement. I'm certain that they won't get that lame, but if they think their SALVATION ARMY period was kid stuff, then modern corporate Rock has a new group to chew up and spit out. (RF)
(Frontier--P.O. Box 22--Sun Valley, CA 91352)

10000 HURTS - "Punishment" EP

Goofy old-style punk with a pronounced garage flavor. "Punishment" has a heavy guitar attack, silly male/female backing vocals, and some Metal-damaged leads; "In Crisis" is a short fast cut with screams and a fuzzier guitar tone. A fun debut from a new So Cal band. (JB)

(Club-O-Manics--1149 3/4 N. La Brea--Hollywood, CA 90048)

U.S.A. TODAY - "Freedom isn't Free" cassette

Some very intelligent and imaginative thrash from a band of Colorado college students. Named after that pathetic excuse for a national newspaper, these guys proved--they split up after graduating--that hardcore can be both incisive and energetic. (TY)
($3 or blank tape and postage to J. Sangster--4419 Freemont Ave.--Seattle, WA 98103)

UNITED MUTATION - "Fugitive Family..." EP

A truly amazing record. UNITED MUTATION have combined the speed and intensity of basic thrash with some highly distinctive structural changes, a couple of nasty guitar leads, and the scariest vocals I've heard in a long time. Today's trendy horror rockers will crap their pants and go into convulsions when they the singer's raspy growl, which bears a striking resemblance to that of the demon in The Exorcist. (JB)
(Dischord/D.S.T.--P.O. Box 346--Dunn Loring, VA 22027)

VARIOUS ARTISTS - Back from the Grave, vol. 2 LP

For my money, the most essential 60's compilations beside the Pebbles series and Nuggets are the two Back from the Grave collections. Unlike other releases, there's never any psychedelic sounds, just primo teenage punk served up with plenty of guts, enthusiasm, and anger. Reams could be written about classics on this album like the UNRELATED SEGMENTS' "Cry, Cry, Cry," the BANSHEES' "They Prefer Blondes," the LYRICS' "They Can't Hurt Me," and "The Crusher" by the NOVAS. Not a duff cut, but plenty of fuzz. Truly amazing. (CL)
(Crypt, no address)

VARIOUS ARTISTS - Barricaded Suspects LP

A shitload of bands from the far corners of the U.S. and Canada submitted their tapes, and these are the results--eighteen groups playing a variety of punkish styles (punk, garage, thrash, noise, post-punk). Some of the virgin-to-vinyl bands are RED TIDE, the KNOCKABOUTS, SEPTIC DEATH, DULL, the MASSACRE GUYS, B.I.U., DECRY, ABSCESS, and MAD PARADE. The album comes with a booklet and a Pushead cover. (TY)
(Toxic Shock--Box 242--Pomona, CA 91769)

VARIOUS ARTISTS - "Burger Corpse" cassette

Most of the current batch of younger Minnesota bands are represented here with a few tracks each. "Burger Corpse" contains garage punk, thrash, noise, and styles in between, and includes groups like GROUND ZERO, CHURCH PICNIC, the HYPSTERZ, BOY ELROY, and SKELTER HELTER. The sound quality is pretty good for this type of thing. (TY)
(Lee Engele--767 Pierce Butler Rte.--St. Paul, MN 55104)

VARIOUS ARTISTS - The Chosen Few, vol. 1 LP

This compilation of 60's sounds has been an instant hit among experts of the genre, and for good reason. The quality of the material is uniformly high, from the opening number by the GONN to the closing one by THEE WYLDE MAIN-IACS. Most of the bands here possessed the knack for creating a mad mixture of mind-blowing psychedelia and teenage garage punk. Pay close attention to the TIDES IN, the SHAMES, and the aforementioned WYLDE MAIN-IACS. (CL)
(Go-Go, no address)

VARIOUS ARTISTS - High Times in the Mid-Sixties, vols 1-3 LPs

Three amazing albums that chronicle the exciting musical history of the L.A. youth underground. Volume 1 (1965) presents the raw 60's punk sound that once blew my young mind, and includes such items as the blasting COLONY classic, "All I Want," and the neanderthal sneer of the AVENGERS' "Be a Cave Man;" volume 2 (1966) features some overt anti-police teen protests by TERRY RANDALL and the "PEOPLE OF SUNSET STRIP" that'll strike a familiar chord among contemporary punks; volume 3 (1967) offers a mixture of trippy "flower power" cuts and nasty psychedelic punkers like the HUMAN EXPRESSION's "Every Night." And dig KIM FOWLEY's philosophizing on "The Canyon People." This stuff transcends nostalgia and serves as a timely reminder that cultural rebellion didn't originate in 1977. Highly recommended. (JB)
(Archive International Productions, no address)

VARIOUS ARTISTS - "Juke Box #1" cassette

A mixed bag of punk (very little), rockabilly, post-punk, blues rock, etc. CRANK are the only real standout. (TY)
(Jeterboy--226 N.E. 5th Ave.--Dania, FL 33004)

VARIOUS ARTISTS - Hipsville 29 B.C. LP

A personal favorite. What's nice about this new compilation, besides the usual amazing obscure groups like the SPARKLES, the WHAT- NOTS, the HANGMEN OF FAIRFIELD COUNTY, etc., is that it shows just how widespread the 60's garage revolution actually was. For example, included are the Kings of Wimp, the COWSILLS, with their intense "All I Wanta Be is Me," and BEAVER (Jerry Mather, the Beav) & THE TRAPPERS' "Happiness is Havin'." I wonder what Ward thought of this longhair nonsense! An added plus are the two tracks by the VAGRANTS from Long Island. (CL)
(Kramden, no address)

VARIOUS ARTISTS - "Nice and Loud" EP

Another good Big City compilation. One side consists of New York bands (NO CONTROL, DISORDERLY CONDUCT, and ULTRAVIOLENCE); the other features groups from Connecticut (REFLEX FROM PAIN, C.I.A., and the VATICAN COMMANDOS). Even though these aren't the best tracks by these bands, they're all good thrashers. The great songs by NO CONTROL and the V. COMMANDOS definitely make this record worth checking out. (RS)
(Big City--2329 Vance St.--Bronx, NY 10469)

VARIOUS ARTISTS - "Town without Pity" cassette

"Underground" bands from Tucson, volume 2. This runs the gamut from arty to wimpy, but has a healthy helping of neo-60's psych and garage bands like the HECKLERS, ROTE KAPELLA, and YARD TRAUMA (yea!) to make it all worthwhile. (TY)
(Iconoclast Intl.--4447 E. Eastland St.--Tucson, AZ 85711)

VARIOUS ARTISTS - Train to Disaster LP

This neo-psych compilation is more out in left field than the Rebel Kind collection, but what it gains in weirdness it loses in raw power. There are some 60's punkish sides (the LEFT--who are great--YARD TRAUMA, and BILLY SYNTH); some bluesy sides (SPLIT, the DOOTZ); a poppy side (the SLICKEE BOYS); and the predominant way-out psychedelic sides (the MAD VIOLETS, BEN WAH, BEATNIK FLY, the VELVET MONKEYS, and the LAST POETS). Despite its lighter overall punch, this album has its moments. (JB & TY)
(Bona Fide--P.O. Box 185--Red Lion, PA 17356)

VARIOUS ARTISTS - What a Way to Die LP

Here's a wild 60's garage punk compilation that'll liven up any party. There are plenty of frantic rockers here, but what makes it a vital purchase are songs like RICHARD & THE YOUNG LIONS' powerful "You Can Make It," "I'm Gone" by the MAGIC MUSHROOMS, and the title track, an early B-side from the PLEASURE SEEKERS, an all-women band who'd rather drink beers than hang out with the guys. Neat stuff. (CL)
(Satan--Box 1313--HELL)

VATICAN COMMANDOS - "Just a Frisbee" EP

Another poorly-recorded V. COMMANDOS EP, but that's where the similarities with their debut release end. Whereas the first consisted entirely of good basic thrash, this new record showcases a much slower, garage-oriented punk style (excepting "Let Down Again"). I like it, but the muddy sound again detracts from this group's overall impact. (JB)
($2.50 to J. Spadaccini--84 Gardiner St.--Darien, CT 06820)

WIPERS - Over the Edge LP

The WIPERS have put out two other albums and a several 7"ers since 1978, yet they continue to go largely unrecognized. I don't know why, because they've always turned out great material straddling the fine line between punk and 60's rock 'n' roll (not unlike the REPLACEMENTS, the MICRONOTZ, and A.O.F.). Here, they again pound out tasteful guitar-oriented rockers that just grow and grow on you. Try it. (TY)
(Trap/Braineater--Box J--Island Park, NY 11558)

YARD TRAUMA - "Some People/No Conclusions"

YARD TRAUMA, featuring Tucson troublemakers Lee Joseph and Lance Kaufman, have managed to capture the essence and energy of 60's garage psychedelia on this single. With a strong, upbeat, even danceable bass line and an electric organ for flavor, they exhibit considerable madness. Good work. (RS)
(Dionysus--c/o Iconoclast Intl.)

A-HEADS - "Forgotten Hero" EP

The three mid-tempo rockers on the A-HEADS second EP explore distinctly personal concerns related to love, disillusionment, and isolation--and with some success. "Love or Pain" features rich female vocals and catchy musical changes of pace, while the other tracks are more workmanlike. Nonetheless, it's a punky, thought-provoking, and heart-felt disc, so I recommend it. (SS)
(Bluurg--2 Victoria Terrace--Melksham--Wilts--ENGLAND)

ABRASIVE WHEELS - "Banner of Hope/Law of the Jungle"

The anthemic "Banner of Hope," with its tasty guitar work and melodic background choruses, recalls a more rock 'n' rolly "classical" punk style, while the flip tends toward a slower, rockabilly-tinged flavor. Neither track really ranks with steamrollers like "Burn 'Em Down," but the material on this single is pleasant enough, I guess. (SS)
(Clay)

ACCURSED - Up with the Punks LP

This limited-edition album features punk music with a deliciously trebly guitar mix, some offbeat song structures, and a lot of musical variety. The mid- to thrash-tempo material here also boasts an engaging garage quality rare in British releases these days, and though I would have preferred more stand-out tunes, this LP still contains much of merit. Give it a listen. (SS)
(Backs--St. Mary's Works--St. Mary's Plain--Norwich NR3 3AF--ENGLAND)

ACTION PACT - "Question of Choice/Hook, Line, and Sinker"

This is the best thing I've heard from this band in quite a while. They still trot along in the wake of the BANSHEES, although "Hook.." is very catchy and the fastest, most aggressive song since their debut. The other two cuts are O.K. pop-rock numbers. Semi-interesting. (RS)
(Fallout--c/o Jungle--24 Gaskin St.--London N1--ENGLAND)

ACTIVES - Kick it Down LP

A really powerful, exciting album. The ACTIVES have developed into a somewhat Americanized thrash-style band, and the results represent an improvement over their earlier EP. The guitars and drums are way up front in the mix, and if there's any fault here, it's that the agonized vocals are somewhat buried. Recommended. (TY)

(Quiet)

ANTISECT - In Darkness, There is no Choice LP

ANTISECT 's song structures ripple with hypnotic guitar riffing and a truly nasty instrumental sound, counterpointed with lyrics which range from diatribe to poetry. What results is mesmerizing-- radical and highly distinctive hardcore with an intensity that perfectly complements the album's mood of outrage and horror. An exceptionally powerful release. (SS)
(Spiderleg)

APOSTLES - "Blow it Up, Burn it Down...." EP

This EP precedes the one reviewed in MRR #10, and, as stated then, the APOSTLES are a very interesting band. Musically, they play slower, powerful punk with some distinctive variations; lyrically, they ooze with radical commitment. But one track ("Fucking Queer") displays some confusing contradictions--self-hate?--which fly in the face of their otherwise virulent progressive and anti-fascist stances. (TY)
(Box 4--136 Kingsland High St.--Hackney--London E8--ENG)

BLOOD - False Gestures for a Devious Public LP

I thought their first few singles made them seem like silly Oi boys, but this album is so well done that it's given me faith in their ability to play gripping rock 'n' roll. They have an English skunk style with heavy metal overtones, but the gruff vocals, singalong choruses, and demented lyrics turn many of the songs into instant classics, expecially "Degenerate." (RS)
(Noise)

CARNAGE - "All the Sad People/Dismal 1984"

This debut combines a garage recording, psychedelia, and an early U.K. punk sound with a modern anarchist stance. It has spunk and scathing, cynical lyrics. Not exceptional, but raw and spirited. (RS)
(Creative Reality)

DEAD MAN'S SHADOW - "Another Year/One Man's Crusade"

This single won't win any awards for power, but it's still rather engaging in an inoffensive sort of way. The melodic "One Man's Crusade" has evocative lyric concerns and catchy guitar progressions, but neither of the mid-tempo tracks here boast of any of DEAD MAN'S SHADOW's former abrasiveness or aggression. For fans of subdued pop-punk. (SS)
(Criminal Damage--91 Swansea Rd--Reading RG1 8HA)

DESTRUCTORS - "Cry Havoc....." 12" EP

It looks like this really will be the last from these guys. I've always admired their simple, dreary, and repetitive style, as well as their double guitar sound. Although their cover of "I Wanna Be Your Dog" is uninspiring, and the intro to "Nerve Gas" sounds like a Lydon rip-off, the rest is fine. "Khmer Rouge Boogie" is a great song. (RS)
(Criminal Damage--91 Swansea Rd.--Reading R61 8HA--ENG)

DISCHARGE - "The Price of Silence/Born to Die in the Gutter"

DISCHARGE's patented wall-of-noise guitar sound seems inextricably entwined with severe heavy metal influences on this single, which admittedly has its moments of power. But those tasteless lead breaks, combined with utterly lame HM vocals, help make these two medium speed offerings as disappointing as their recent 12" effort. Adequate lyrics, but they can't save the show. (SS)
(Clay)

EJECTED - "Press The Button" EP

Although this EP lacks the clever humor of past efforts, The EJECTED have opted for a resonant, bassy guitar sound to infuse their extremely catchy punk compositions. Of the three tracks, "Russians" and "24 Years" contain especially melodic instrumentals, and although this isn't terribly vitriolic, it makes up for its lack of emotion with finesse and good arranging. Good basic record. (SS)
(Riot City)

EXPLOITED - Let's Start a War said Maggie One Day LP

Despite the confusion caused by their apparent change of attitude, and the hostility justifiably aroused by their rip-off of Pushead's artwork for the cover, the EXPLOITED crank out some gruff, blistering thrash on side 1 of their new album. The other side is a lot weaker, but EXPLOITED fans will surely find this a worthwhile release. (JB)

(Pax--P.O. Box 3--Sheffield--ENGLAND)

G.B.H. - City Baby's Revenge LP

While the highly abrasive, metallic sound of this album has its own rebellious charm, most of the songs veer toward undistinctiveness, a problem traceable to the lack of musical changes of pace, and vocals which eventually become tiresome. Nonetheless, I enjoyed the stormier numbers like "Diplomatic Immunity" and especially "Rally of Death," as well as some of the more inventive guitar figures on the mid-tempo cuts. Definitely a mixed bag. (SS)
(Clay)

HAGAR THE WOMB - "The Word of the Womb" 12" EP

Musically, the six tracks on this intriguing EP are reminiscent of early KLEENEX, but the women in this band possess an encouraging independence of thought which other punk outfits should pay attention to. While hardcore fans will surely find favor with the rich guitar sound and some fascinating compositions, HAGAR THE WOMB could improve some of their melodies by deviating from the tonic of their chord progressions. (SS)
(Mortarhate--P.O. Box 448--Eltham--London SE9--ENGLAND)

IMPACT - "Punk Christmas" EP

IMPACT's undistinctive brand of skunk lacks any discernable punch, and that absence of power hurts the title cut, an otherwise fast and engaging original with loads of X-mas cheer. Of the two songs on the flipside, "Law of the Land" musters some spunk and energy but, quite frankly, I expected more from this lackluster offering. (SS)
(Cyanide)

OMEGA TRIBE - "Live" cassette

A must for OMEGA TRIBE fans. The production isn't great, but this tape includes most of their classic punk stuff (like "Profiteer" and "My Tears") rather than their later psychedelic material. Since there's little chance of seeing them live again now that they've broken up, this release is as close as you can get. Recommended. (RS)
(Big Banana--90 Grange Dr.--Swindon--Wilts 5N3 4LD--ENG)

OPPRESSED - "Work Together/Victims"

The newest release by these English Oi-sters stands head and shoulders above their debut EP. The lyrics have made a 360° turn from a focus on violence to calls for interracial unity, and the music is much improved as well. "Victims" is a strong fast Oi number, but the slower flipside, with its staggered anthemic chorus, is tops here. (JB)
(Oppressed)

TOY DOLLS - "Alfie from the Bronx/Hanky Panky"

More funnypunk from these jokers. I don't like this one quite as much as some of their previous records, though the vocal symphony on the A-side is delicious. The flip (not the TOMMY JAMES song) sounds like a JILTED JOHN outtake and is appropriately ridiculous. (TY)
(Volume)

VIBRATORS - "MX America/Shadow Love"

Back again with a fervor. This is what got me listening to punk in the first place--powerful, unrelenting rock 'n' roll. "MX America" is a great song with heavy production, good lyrics, a breathtaking bass line, and a drum beat that wacks you upside the head; the weaker B-side is more of a ballad. Pick it up anyway. (RS)
(R.A.M.)

VICE SQUAD - "Black Sheep/New Blood"

Beki Bondage may adopt any pose in her efforts to become a rock star, but there's no denying that the new VICE SQUAD single is an excellent one. In fact, it's their best release since their first two EPs. "Black Sheep" is a melodic mid-tempo number that's right up Jack Rabid's alley; the flip is a more rhythmic cut with haunting Grégorian-style background chants. (JB)
(Anagram)

VIOLATORS - "Die With Dignity" 12" EP

This 6-track EP contains material primarily from past singles and compilations, but it nonetheless represents some of the highlights from this skunk outfit's intruiging career. "Die With Dignity" and the classic "Gangland" epitomize the VIOLATORS' highly dramatic, accesible style--so if you don't have the original releases, you should find favor with this inventive release. (SS)
(No Future)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

APPENDIX - "Huora" EP

Some of the well-known Finnish thrash bands are running out ot ideas and getting more and more generic, but APPENDIX are not one of them. This tremendous EP maintains the diversity and panache of their fine album. "Huora" is a tense medium-speed track, and both songs on the B-side are terrific thrashers with hooks and/or singalong choruses. Don't overlook this. (JB)
(Propaganda--Box 393--00101 Helsinki 10--FINLAND)

ARROGANTA AGITATORER - "Arrogans" EP

Another hot new Swedish release. I must confess that I think Sweden has a higher proportion of killer thrash bands than any other country these days, and ARROGANTA AGITATORER are among them. Along with the standard adrenaline instrumental attack, they produce some damn good hummable tunes and choruses. Send away today. (JB)
(Dishonor--Flybjärsv. 402--260 33 Paarp--SWEDEN)

BITTER PEACE - "Unexplained Pain" cassette

Classic, well-recorded thrash with excellent lyrics. The hallmarks here are the solid guitar work and the unusually gruff vocals. A good buy. (TY)
(114 E. Gerard St.--Winnipeg, Manitoba--CANADA R3L 2G1)

BRIGADES - "Bombs 'n' Blood 'n' Capital" 12" EP

The BRIGADES seem to be one of the few politically-concerned bands in France, and songs like "(There are) No Communists in the Kremlin" and "State-Controlled Paranoia" show considerable awareness. But the music, which is mired in the mid-period CLASH tradition, doesn't do the lyrics justice. Aside from some shimmering guitar work and an occasional strong song (like the aforementioned "...Paranoia" and "Saturday Night Murder"), this EP is pretty uninspiring. (JB)
(Rock Radicals; $8 to Bunker Records--1 Rue Lakanal--38000 Grenoble--FRANCE)

BLITZKRIEG - Complete Disarmament LP

Another BLITZKRIEG, this time from Holland. Swift, angry sonic booms of grating tantrums. Grotesque guttural growls backed by a bellicose barrage of exerting persistance, crunching guitars, and vigorous drum crashings. A ticking clock tocks between each number as BLITZKRIEG's climactic expression moves from rapid to evenly-paced aggression. (Pus)
(Manikaal, no address)

CHRONIC SUBMISSION - "Sick of Reality" cassette

There are some rippers on this tape, but C. SUBMISSION mainly produce mid-tempo punk. The high-quality recording highlights the guitarist's fine licks. (TY)
(440 Lakefront--Toronto, Ontario--CANADA M4E 1A8)

CANI - "Guai a Voi" EP

A new Italian band that reminds me a lot musically of a rawer EXPLOITED. I mean that in the positive sense, because CANI have a growling singer, double-tracked guitar power, and the kind of singalong tunes you can have fun joining in with. The lyrics concern important issues, as is common with Italian groups. (JB)
(Dischi Storti, dist. by S. Roberto)

CHEETAH CHROME MOTHERFUCKERS/I REFUSE IT - cassette

Now released in the U.S., these excellent Italian bands provide further proof that Italy is producing some of the most exciting and powerful hardcore bands around. The sound quality is excellent, so each group has the opportunity to really kick ass. C.C.M.F.'s "400 Fascists" is a minor classic. (TY)
(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

CONCRETE - "Predictions" cassette

A morbid, metallish melange meets a mental breakdown in a dark basement. Not unlike horror rock in sound and content (if the translated titles are accurate), it's a bleak scene generated by Johnny Concrete and friends. If you like that genre, this is a well-done example. (TY)
(No Aarhus--Postbox 3--8381 Mundelstrup--DENMARK)

D.O.A. - Bloodied but Unbowed LP

This is probably the last D.O.A. release I'm going to like, so I decided to review it as a gesture of friendship and respect for a band that's made some great music and raised a lot of people's consciousnesses throughout the years. Bloodied... is a retrospective greatest hits album featuring re-mixed versions of material culled from most of their earlier (now out of print) 7" records and LPs, so it serves a very valuable purpose. And a lot of classic stuff is on here--from "The Prisoner" to "World War III"--so it would be positively stupid not to pick it up if you never got the originals. If you can find Hardcore '83--their finest hour--grab it; otherwise, this is essential. (JB)

(C.D.--1230 Grant Ave., Suite 531--S.F., CA 94133)

DE JEUGD VAN TEGENWOORDIG - "Onze Toe Komst?" EP

A rifling blizzard from Belgium rivets into intense bolts of heavy turbulence, jumping outward with immediate attacks of noise, insistence, and maniac brilliance. Emergent guitar leads and volleys of frenzied vocal clamoring thrust out flames of flooding fury and ignite this explosive combustion of harmonious Belgian punk. (Pus)
(Road Runner--Oude Dorpsweg 21A--8202 Varsenare--BELGIUM)

DEAD END - "Caution" cassette

Another mostly mid-tempo punk band from Canada. DEAD END have more of a skunk sound. Some of the songs are quite long and rockish, which isn't to my personal liking, but "No Rights" is totally great. (TY)
(29 Pearen Ave.--Toronto, Ontario--CANADA M6M 4T4)

ELECTRODES - "No Flag" EP

On occasion, we've carelessly labelled contemporary varieties of mid-tempo punk as '77 punk styles, but France's Les ELECTRODES exemplify the real '77 sound, with their melodic guitars and well- harmonized background vocals. The driving "Black Flag (No Flag)" is the best of this bunch, although the slower "Reflexion in a Cold Eye" has a nice acoustic guitar and tends to grow on you. (JB)

(Panic; $3 to Bunker)

F.O.A.D. - "Destroy Radical Political Poo" cassette

Retardo garage punk and thrash in the DAYGLOW ABORTIONS tradition....that peculiar Canadian sense of humor. Unfortunately, the sound quality is not the greatest. Funny. (TY)
($1 & blank cassette to Thrash Trax--c/o E. Thorkelsson--11067 146 A St.--Surrey, B.C.--CANADA V3R 3V3)

FIXED-UP - "Take a Look at Me" EP

A guitar-oriented R 'n' B band with a real basic approach, in the tradition of LITTLE BOB STORY and the SEAN TYLA BAND. This old-fashioned type of music requires a raunchy, almost "live" sound to really hit the mark in this day and age, and FIXED-UP don't always achieve it here. "I Can't Sleep" and "Miss T" are cool, though. (JB)
(Sonics; $3 to Bunker)

HENCHMEN - "I Got a Right/Rock 'n' Roll Attack"

The only Sydney-style STOOGES devotees to be found in New Zealand. "I Got a Right" is a pretty good version, maybe even better than that of the MICRONOTZ, while the flip is a decent slab of DEAD BOYS-style garage stuff. (Jel)
(J. Chunn--469 Parnell Rd.--Parnell--Auckland 1--NEW ZEA)

HORDE - "Gogol Premier" 12" EP

La HORDE have gained a lot of notoriety in France by peddling 77-style punk shock value; one of the songs here ("Adolph mon amour") was reputedly banned on French radio for its exaggerated Nazi imagery. Nevertheless, this superficially offensive record seems pretty harmless by today's standards. The music includes catchy "classical" punk ("Ce n'est pas un probleme", "Adolph...", and "Mesdames..."), tongue-in-cheek post-punk ("Les punks africains"), goofy political raps ("Campaigne Presidentielle"), and a satirical disco tune. Entertaining. (JB)
($7 to Bunker)

HOUSE OF COMMONS - "Patriot" 12" EP

HOUSE OF COMMONS play a mixture of punk and thrash, and have great lyrics to boot. The echoey, gruff vocals, atypical guitar work, solid rhythm section, and powerful production make for a fine debut. (TY)
(Box #175--Station A--Vancouver, B.C.--CANADA V6C 2M3)

LA SOURIS DEGLINGUEE - LP

A mediocre band that mixes mod, punk, pop, reggae, and traditional rock 'n' roll elements. The overall effect isn't very exciting, though there are a couple of driving, melodic songs which click (like "Coeur de Bouddha" and "Salue les copains"). This record might have made a splash in '78 or '79, but nowadays it just doesn't hold up. (JB)

(New Rose--7 Rue Pierre Sarrazin--75006 Paris--FRANCE)

MORAL DEMOLITION/ZYKLOME A - "Repression" EP

Manic explosions of blasting Belgian hardcore that fracture the sound barrier. ZYKLOME A quickly plummet into the realm of thundering chaotic excitement, as a frantic tearing guitar levigates the eardrums. If that assault isn't enough, flip this monster 7" over and prepare for MORAL DEMOLITION. Zooming brain-blistering speed breaks out into a rampage of devastating headlong exhilaration. Tongue- tying vocal rushes zero in on this thrash treasure, and "Killer Cops" brings down the house. Just when you thought it was safe, along comes fantastic Belgian hardcore. Thanks to Bart. (Pus)
(Punk Etc.--Mottestraat 12--1870 Wolvertem--BELGUIM)

MEMORIAL VOICE - "Stakanov est mort" EP

An unusual release. The music on it ranges from rhythmic bass- heavy post-punk overlaid by a scratchy guitar ("Dance" and "TTA c'est finis") to short bursts of raw semi-thrash ("Tes Bombes" and "New Rose") to airy classical pieces ("Memorial Stakanov"). Adventuresome but rather awkward. (JB)
(M.V.; $3 to Bunker)

N.V. LE ANDEREN - A Way to Spend your Life LP

Much stronger than their first release, this Dutch ensemble now drives to the hilt. Quick, effortless, and savage shrills of gut- grinding stormers with bulldozing power chords combine to create a vivacious delight. N.V. LE ANDEREN come off like B.G.K., without so much speed and closer to the VOPO'S Metal edge. Interesting rhythms and concentrated riffs. (Pus)
(Nu-Boy--Postgiro 5399697--T.N.V. Konkurrent Alb--Cuypstr. 100--1072CX Amsterdam--NETHERLANDS)

NEUROTIC ARSEHOLES - ...Bis zum bitteren Ende LP

Ach du Lieber! This is a shredsational record that mixes some incredible thrash songs with punk and post-punk numbers, and manages to pull it off. Sometimes the guitar work gets a bit too cute for me, but normally their stuff is killer. I bet the N. ARSEHOLES are a hell of a live band. (TY)
(Aggressive Rock--Skalitzerstrasse 49--1000 Berlin 36--W. GERMANY)

NIKOTEENS - Aloah-Oehh LP

Boy, what a turnabout! The NIKOTEENS used to have a slow Oi/punk approach, and now they're out there thrashing with the best of them. The guitar tone here is extremely trebly and piercing, and the general sound quality is hot, so their stronger material (like "Frieden", "Cowboy Song", and "Geisterfahrer") really blasts off the turntable into your gut. This album proves that musical changes can lead to major improvements. (JB)
(Rock-O-Rama--Kaiserstrasse 119--5040 Bruhl--W. GER)

NOMADS - "Where the Wolf Bane Blooms" 12" EP

This Swedish 4-piece must have problems getting gigs, as their sound is pure 60's-style garage punk. Their main influences seem to be from the Pacific Northwest, most notably the SONICS and the WAILERS, yet the NOMADS also display some rockabilly tendencies. They are modern masters in the war of distortion, and fans of the CHESTERFIELD KINGS, the UNCLAIMED, and the FLESHTONES should check them out. (CL)
(Amigo Musik AB--Box 6058--102 31 Stockholm--SWEDEN)

OBERKAMPF - "Couleurs sur Paris" 12" EP

OBERKAMPF have an archaic punk sound with traces of the NEW YORK DOLLS (the title song), the DEAD BOYS ("Maximum"), and PLASTIC BERTRAND ("Poupee de cire" and "Tout ce fric"). The latter song is an especially appealing pop-punk number, but nothing here is likely to cause much of a stir. (JB)
(Oberkampf; $6 to Bunker)

PEGGIO PUNX - "La Citta è Quieta...." EP

The second EP from Italy's PEGGIO PUNX features frenetic, disjointed thrash. It has an exceptionally loud snare drum track (à la DESTRUCTORS), intense paint-stripping singing like that of TERVEET KÄDET's Läjä, a relatively clean guitar tone, and a stuttering rhythm reminiscent of the MEAT PUPPETS. A weird record that could use a louder guitar track. (JB)
(Peggio, dist. by S. Roberto)

RAZZIA - Tag ohne Schatten LP

RAZZIA were one of the better German hardcore bands on the Underground Hits vol. 1 collection, and their first solo album continues in the same basic direction. They produce medium-speed punk, fast punk, a bit of thrash, and one weird rhythmic tune ("Barriere/Karriere"). Overall, it's a solid release, and some songs really stick in your head (like "Kriegzustand" and "Nacht im Ghetto"). (JB)
(Weird System--Lange Reihe 101--2000 HH 1--W. GERMANY)

R.A.S. - "Rien à signaler" EP

Oi from France. Although derivative from a stylistic standpoint, this EP has an appealing garage quality. The songs are almost evenly divided between mid-tempo numbers and real fast singalongs. I prefer the latter, especially "Chasse à l'Homme." (JB)
(R.A.S.; $3 to Bunker)

RAZOR BLADES/FLERE DODE PANSERE -"Forhadt Ungdom" EP

These two bands thrash to the max, although they are a bit ragged around the edges. But that sloppiness is more than made up for by their intensity and excitement. FLERE have a wailing female vocalist, the RAZOR BLADES a gruff male singer; both have hot guitarists and plenty of potential. (TY)
(DK Decay--Tietgens Alle 118--5230 Odense M--DENMARK)

S.S. KIDS - "Chemical War" EP

The most thrashed-out French group I've heard. Songs like the title cut and "Why Not" have a drum-heavy rhythmic emphasis, while others (especially "Disorder") really rip. The music is pretty hot; too bad about the stupid shock value band name. (JB)
($3 to Bunker)

S.S. ULTRABRUTAL - Monstren, Mummen, Mutationen LP

With a name like S.S. ULTRABRUTAL, I at least expected an ultra-hardcore sound, but it was not to be found anywhere here. They should change their name to S.S. ULTRAWIMPY, because most of this is boring '77ish stuff with a flat guitar tone and few good hooks. There are a couple of strong songs (like "1236Y-Atom"), but not enough to make this album worthwhile. (JB)
(Weird System--Lange Reihe 101--2000 HH 1--W. GERMANY)

SHOTGUN SOLUTION - "Shotgun" EP

Frantically-paced thrash, with traces of metal guitar and structures, and wild vocals. This band exhibits finely-controlled madness, and will run you ragged. I don't know what their message is, but S. SOLUTION shred musically. (TY)
(S. Corsi--Via Ovindoli 20--00135 Rome--ITALY)

SICK PLEASURE - Aids LP

West Berlin's SICK PLEASURE produce a raw style of punk with cynical lyrics about desperation and street life. They combine gruff vocals, heavy guitars, and distinctive song structures which steadily build in power and intensity. Down and dirty. (RS)
(Pleasure Principle--Winterfeldstrasse 36--1000 Berlin 30--W. GERMANY)

T.N.T. - "Gilmore 77/Guernika"

More older-style punk from Spain's T.N.T. "Guernika" isn't too exciting, but "Gilmore 77" has charm and drive. The bass playing is excellent. (TY)
(Dro, dist. by Penetracion)

VARIOUS ARTISTS - Apocalypse LP

An excellent well-produced sampler of new French hardcore bands. Although REICH ORGASM and KOMINTERN SECT contribute some irresistable chunky mid-tempo punk, and the weaker NO PUB offer a splendid little ditty called "Viol-ence," KIDNAP steal the spotlight with some amazing bone-crunching stuff. Their "No S.S." is one of the most brilliant, dynamic songs of 1983, with its dense fuzz guitars, tense build-up, and haunting background vocals; their other tracks are also killers, and the politicized lyrics go straight to the heart of the matter. Much better than Chaos Productions' earlier Chaos en France compilation, so order it and support a valuable independent label. (JB)
(Chaos Productions--26 Faubourg St. Vincent--45000 Orleans--FRANCE)

VARIOUS ARTISTS - "Artifacts from Venison Creek" cassette

Where to begin? Well, there's ten bands on here spanning the years from 1978 to the present, all of which contain overlapping personnel. Stylistically, the music encompasses garage punk, old- style punk, post-punk, and thrash. The sound quality is fairly primitive, but the concept is interesting and there's enough good tunes to hold your attention. (TY)
(Mark G--130 Maple St.--Moncton, N.B.--CANADA)

VARIOUS ARTISTS - Keine Experimente LP

A potpourri of modern punk styles can be found on this fine new compilation, from thrash (the UPRIGHT CITIZENS) to older-style punk (the BUTTOCKS, S.S. ULTRABRUTAL) to rousing funnypunk (DEUTSCHE TRINKERJUGEND) to Oi (DAILY TERROR). Many of the best bands--BOSKOPS, RAZZIA, Z.S.D.--play more than one type of punk, but it's their thrashers that really stand out. An illuminating introduction to some old and new German hardcore outfits. (JB)

(Weird System)

VARIOUS ARTISTS - Paris Mix LP

As the title indicates, this compilation contains a mixture of Paris bands. Stylistically, it ranges from loud, tasty post-punk (GUERNICA, ZONA, and PEGGY LUXBEURK) to funny Oi with mutated rockabilly beats (the SWINGO PORKIES) to strong fuzzed-out mid-tempo punk (PROP SACK) to pretentious New Wave (ICE). All in all, a "mixed" blessing. (JB)
(Zeb; $9 to Bunker)

VARIOUS ARTISTS - "Second Time Around" cassette

By the look of things, Punk Etc. will put Belgian hardcore in the minds of all dedicated fanatics. This is an outrageous cassette collection of six bands (MORE ACTION, ZYKLOME A, SUBVERSION, KRANK, FIXATION, and the DIRTY SCUMS), featuring vigorous approaches to power and speed, each exceptional in its own way. Support this label, because their attitude is what punk is all about. (Pus)
(Punk Etc.)

VARIOUS ARTISTS - "T. O. Hardcore '83" cassette

I missed this when it first came out a few months ago, but better late than never. Six of Toronto's best bands contribute 2-4 songs each, and it's well worth getting. The bands are A.P.B., CHRONIC SUBMISSION, DEAD END, DIRECT ACTION, the YOUNG LIONS, YOUTH YOUTH YOUTH, and ZEROPTION. A real good sampler. (TY)

(Garagerock/NRK--2 Bloor ST. West, Ste. 100-530--Toronto, Ontario--CANADA M4W 3E2)

WAR OF DESTRUCTION - EP

Mind-boggling growls of speedy Danish hardcore. WAR OF DESTRUCTION hit hard with a swirling rapid barrage that claws forth high, grinding vocals, abrasive guitar, and slashing symbol splashes. This debut vinyl offering shows an inspiring promise of cranking aggression and quick sonic blasts, the type of sound that has made current Finnish, Swedish, and Dutch hardcore so earth-shattering. Put a check by this one. (Pus)
(Span--c/o D. Sorensen--Molsgade 4, #4--8000 Aarhus C--DENMARK)

WOPS - "Nervous Breakdown" cassette

Very militant, political punk and thrash that comes with a bilingual lyrics booklet. The A-side of this tape is a little tinny-sounding, but the other side has a full production sound and really blows out the windows. It's like night and day--weird! (TY)
(Fond. Vetrai 110--10121 Murano (Ve)--ITALY)

WUT - "Armutsstaat" EP

A fairly average Oi release from Germany. Most of the songs are in the medium-tempo vein and the guitar could be a lot grungier, but the speedy "Skins" and "Freiheit" are catchy little blasts with ambiguous lyrics that make it worth a listen. (JB)
(Wut, dist. by Vinyl Boogie)

WUNDERBACH - "Paris-Londres" 12" EP

Extremely powerful French punk in the medium-tempo '77 tradition. The guitars are really cranked up, the female singer adds a lot of spunk and color, and the tunes grow on you more with each listen. "Oublions l'Amerique" is terrific. (JB)
(Wunderbach; $7 to Bunker)

013 - Takaisin Todellisuuteen LP

This isn't what one expects from a Finnish punk band. 013 play guitar-heavy rock 'n' roll that's greatly influenced by both early U.K. punk-pop and 60'sish garage rock. I think the early U.K.-type material is the strongest, but all their songs are delivered with power. If you like raunchy punkish rock, check this album out. (RS)
(Propaganda--Box 393--00101 Helsinki 10--FINLAND)

YOUTH YOUTH YOUTH - "Sin" 12" EP

Canada's Y.Y.Y. play real fast punk rather than thrash. The tempos are driving, the guitars are plenty loud, the singing exhibits a lot of emotion, and the lyrics are very thoughtful. I like every song individually, but when played back-to-back, they tend to run together a bit due to the unusually consistent tempos and vocal inflections. It's a high-powered debut, though. (JB)
(Fringe, dist. by Record Peddler--115 Queen St. East--Toronto, Ontario--CANADA M5C 1S1)

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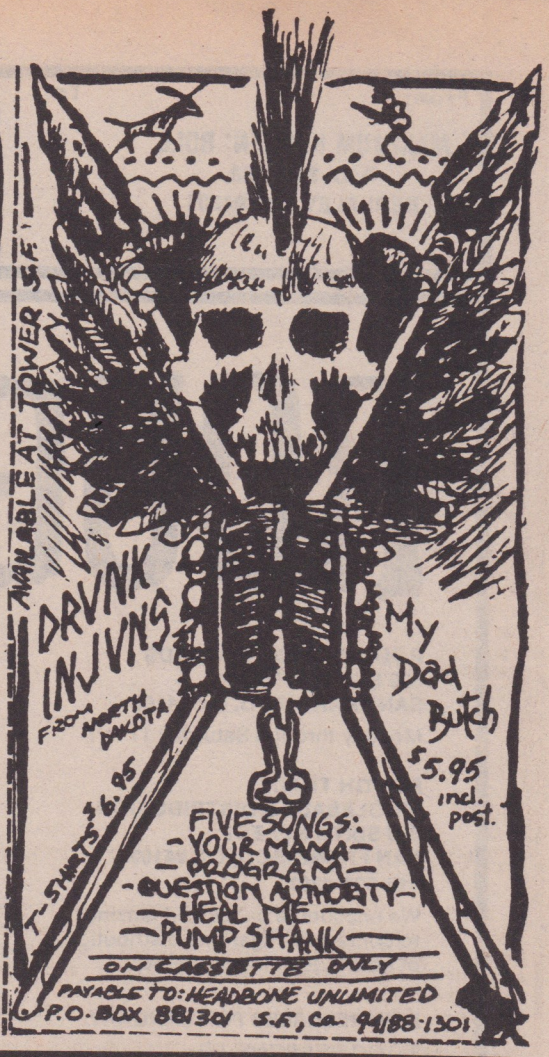

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